

ON PUBLIC EXHIBITION  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
ENTRANCE, 6 EAST 23RD STREET

BEGINNING THURSDAY, JANUARY 29TH, 1920  
AND CONTINUING UNTIL THE TIME OF SALE

MR. JOHN BOLAND'S  
COLLECTION OF ETCHINGS BY  
BUHOT, FITTON, HADEN, LEGROS  
AND OTHER ARTISTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF MR. BOLAND  
ON MONDAY AND TUESDAY EVENINGS AT 8:15 O'CLOCK  
FEBRUARY 2ND AND 3RD, 1920  
AT THE AMERICAN ART GALLERIES

1932







SIR FRANCIS SEYMOUR HADEN  
Mytton Hall  
[No. 156]

ILLUSTRATED CATALOGUE OF  
MR. JOHN BOLAND'S  
COLLECTION OF ETCHINGS BY  
BUHOT, FITTON, HADEN, LEGROS  
AND OTHER ARTISTS

TO BE SOLD WITHOUT RESERVE OR RESTRICTION  
BY ORDER OF MR. BOLAND  
ON MONDAY AND TUESDAY EVENINGS AT 8:15 O'CLOCK  
FEBRUARY 2<sup>ND</sup> AND 3<sup>RD</sup>, 1920

THE SALE TO BE CONDUCTED BY  
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK CITY





## Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

### SPECIAL NOTICE.

**Buying** or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced copies** of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.



# AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF MR. JOHN BOLAND

First Session, Numbers 1 to 154, inclusive

MONDAY EVENING, FEBRUARY 2<sup>nd</sup>, AT 8:15 O'CLOCK

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## WILFRID BALL

BALL, WILFRID

1. ANNE HATHAWAY'S COTTAGE. 1887. Etching.

10- ARTIST'S PROOF in sepia on Japanese vellum, signed in pencil. With original size margin and in EXCELLENT CONDITION.

Height,  $11\frac{5}{8}$ ; length, 20 inches.

## EUGÈNE BÉJOT

BÉJOT, EUGÈNE

2. ÉGLISE ST. NICOLAS-DES-CHAMPS, PARIS. Etching.

15- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.

Height,  $7\frac{1}{4}$ ; width,  $5\frac{7}{8}$  inches.

BÉJOT, EUGÈNE

3. LA BUTTE AUX CAILLES. Etching.

1250- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.

Height,  $4\frac{7}{8}$ ; length,  $7\frac{7}{8}$  inches.

BÉJOT, EUGÈNE

4. L'ÉCLUSIER DE LA BASTILLE DANS SON JARDIN. Etching.

11- PROOF in a bluish tint, on India paper, with letterpress on the back. Good margin.

Height,  $6\frac{1}{4}$ ; width,  $4\frac{3}{4}$  inches.

BÉJOT, EUGÈNE

5. LE MARCHÉ AUX FLEURS. PARIS. 1898. Etching.

10- PROOF in a bluish tint, on India paper, with letterpress on the back. Small margin.

Height,  $6\frac{1}{2}$ ; width,  $3\frac{1}{4}$  inches.

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BÉJOT, EUGÈNE

6. LE MOULIN DE LA GALETTE, PARIS. Etching.

750- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.  
Height,  $7\frac{1}{4}$ ; width,  $5\frac{7}{8}$  inches.

BÉJOT, EUGÈNE

7. LE PONT NEUF, PARIS. Etching.

2250- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.  
Height, 7; width,  $5\frac{3}{4}$  inches.

BÉJOT, EUGÈNE

8. LES JARDINS AU PALAIS LUXEMBOURG. Etching.

10- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.  
Height,  $7\frac{1}{8}$ ; width,  $5\frac{3}{4}$  inches.

BÉJOT, EUGÈNE

9. PLACE DES VICTOIRES, PARIS. Etching.

18- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.  
Height,  $5\frac{7}{8}$ ; length,  $7\frac{1}{8}$  inches.

BÉJOT, EUGÈNE

10. RUE DU FAUBOURG MONTMARTRE, PARIS. Etching.

21- PROOF on heavy buff Van Gelder Zoonen paper. Small margin.  
Height,  $7\frac{1}{4}$ ; width,  $5\frac{7}{8}$  inches.

BÉJOT, EUGÈNE

11. SUR LE QUAI DE L'ÎLE ST. LOUIS, PARIS. Etching.

1250- PROOF in brownish tint, on India paper, with letterpress on the  
back. Good margin.  
Height,  $6\frac{1}{8}$ ; width,  $4\frac{3}{8}$  inches.

CHARLES BIRD

BIRD, CHARLES

12. YORK MINSTER. 1894. Etching.

20- REMARQUE PROOF in sepia on Japanese vellum, signed in pencil,  
and stamped by the Printsellers' Association as being from the  
first hundred. With original size margin and in FINE CONDITION.  
Height, 27; width, 19 inches.

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**ROSA BONHEUR**

Celebrated French animal painter of the 19th century.

**BONHEUR, ROSA**

13. A FORAGING PARTY. 1881. Etching.

Etched by A. Gilbert after a painting by Rosa Bonheur.

15- REMARQUE PROOF on Japanese vellum, signed in pencil by both artists, and stamped by the Printsellers' Association as being one of the first hundred. With original size margin. FINE.

Height, 30½; width, 22½ inches.

**FRANK BRANGWYN**

Contemporary English painter-etcher. Born in London in 1867.

**BRANGWYN, FRANK**

14. SANTA SOPHIA, Constantinople. Etching.

275- ARTIST'S PROOF on heavy, very light buff "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in PRIME CONDITION.

Height, 19; length, 21 inches.

**J. G. BROWN**

Celebrated American painter.

**BROWN, J. G.**

15. THE DUDE. 1884. Engraving in Mixed Manner.

Engraved by H. B. Hall Jr. after J. G. Brown.

20- ARTIST'S PROOF on India paper, signed in pencil by both artists. With large margin.

Height, 28¾; width, 19 inches.

**ALFRED BRUNET-DEBAINES**

Modern French etcher. Born at Havre in 1845. Pupil of Pils, Calame, Gauchere and Normand.

**BRUNET-DEBAINES, ALFRED**

16. CATHEDRAL OF ST. PETER AT CAEN. 1891. Etching.

25- REMARQUE PROOF on parchment, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in unusually fine condition. A SPLENDID PROOF AND EXTREMELY RARE.

Height, 28; width, 20¾ inches.

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FELIX BUHOT

Born at Valognes 1847; died in Paris 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line-engraver, an etcher, or a worker in dry-point nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! . . . Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the form of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself." LÉONCE BÉNÉDITE.

BUHOT, FELIX

17. UN CARDINAL. Etching.

Bourcard, No. 3.

Etching after a painting by L. G. Vibert.

THIRD STATE. Finished proof on Japan paper. Stamped with Vibert's autograph stamp.

Height,  $4\frac{1}{2}$ ; width,  $3\frac{3}{4}$  inches.

BUHOT, FELIX

18. AU FIL DE L'EAU. Etching.

Bourcard, No. 5.

Etching after a painting by G. Jundt.

PROOF BEFORE LETTERS on India paper.

Height,  $6\frac{1}{8}$ ; length,  $9\frac{1}{4}$  inches.

BUHOT, FELIX

19. MA PETITE VILLE (1re planche). Etching.

Bourcard, No. 27.

SECOND STATE. Proof, with the artist's initials, the date 1872 and "Après la pluie," etched near the left lower corner; printed on old paper of a slightly greenish hue, and stamped with his small red owl stamp. God margin. *Plate destroyed.*

Height,  $4\frac{5}{8}$ ; length,  $6\frac{1}{4}$  inches.

BUHOT, FELIX

20. EX LIBRIS DE LEON LEREX. Etching and Aquatint.

Bourcard, No. 51.

SECOND STATE. Proof, from the aquatinted plate with "Felix Buhot aquaforti" in the right lower corner of the composition. Printed on Japanese vellum. Large margin.

Height,  $4\frac{1}{2}$ ; length, 7 inches.

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BUHOT, FELIX

21. QUATRE ÂNONS DANS UN PRÉ. Etching.

Bourcard, No. 54.

750 PROOF, with the artist's name (reversed) etched in the right lower corner; printed on "papier verdâtre." Large margin, DECKEL EDGES.

Height,  $4\frac{1}{2}$ ; length,  $8\frac{5}{8}$  inches.

BUHOT, FELIX

22. L'ÂNESSE MARIE-JEANNE. Etching.

Bourcard, No. 56.

10- THE ONLY STATE. Impression with the artist's name (reversed) and "Landemer 1872;" also the printer's name, "Ch. Delâtre." On "Aqua fortists" paper. With good margin.

Height,  $5\frac{5}{8}$ ; length,  $6\frac{3}{8}$  inches.

BUHOT, FELIX

23. L'ENTRÉE DE LANDEMER (HAGUE), also called ROUTE DE GREVILLE (MANCHE). Etching.

Bourcard, No. 57.

750 INTERMEDIATE STATE, before the second. Proof, with the artist's name (reversed) in the right foreground but before "Imp. Ch. Delâtre." Printed on soft Japan paper and signed by the artist in pencil. Also "Route de Greville," in the left lower corner of the paper is in the etcher's hand writing. Large margin.

Height, 3; length,  $7\frac{3}{8}$  inches.

From the A. Barrion Collection.

BUHOT, FELIX

24. L'ÂNE ET LA VIEILLE. Etching.

Bourcard, No. 59.

10- SECOND STATE. Proof from the finished plate, with the artist's name etched in the right lower corner. Printed on heavy buff etching paper. Large margin. *Ground down.*

Height,  $4\frac{1}{2}$ ; length,  $6\frac{3}{8}$  inches.

From the A. Barrion Collection.

BUHOT, FELIX

25. CACOLETIÈRE AU NUAGE BLANC. Etching and aquatint.

Bourcard, No. 61.

750 SECOND STATE. Proof, with the artist's name (reversed) etched in the lower left corner. Printed on "papier verdâtre." Large margin. *Plate destroyed.*

Height, 4; width,  $3\frac{5}{8}$  inches.

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BUHOT, FELIX

26. CROQUIS D'ENFANTS. Aquatint and Etching.

Bourcard, No. 63.

10- THIRD STATE. Proof on thin old paper. Good margin. *Plate destroyed.*

Height,  $4\frac{1}{4}$ ; length,  $5\frac{3}{8}$  inches.

BUHOT, FELIX

27. EN PROVINCE,—LA MAISON D'ORLÉANS—(VALOGNES). Etching.

Bourcard, No. 65.

10- SECOND STATE. Proof from the finished plate, with the artist's monogram etched in the left upper corner. Printed on heavy etching paper. Small margin. *Plate destroyed.*

Height,  $5\frac{1}{4}$ ; width,  $3\frac{1}{2}$  inches.

BUHOT, FELIX

28. LE RÉVEILLON. Etching.

Bourcard, No. 67.

25- THIRD STATE. Proof of the finished plate, with the artist's name (reversed) and "1872" etched in the left lower corner, near the original border line. Printed on thin old ribbed paper. Stamped with his red owl stamp. Large margin. *Plate destroyed.*

Height,  $6\frac{3}{8}$ ; width,  $3\frac{3}{8}$  inches.

BUHOT, FELIX

29. PLUIE ET PARAPLUIE. Etching.

Bourcard, No. 68.

275- SECOND STATE. Proof of the finished state, with the artist's name etched in the right lower corner. Printed on heavy buff etching paper stamped with his red owl stamp. Good margin. *Plate destroyed.*

Height,  $4\frac{3}{4}$ ; width,  $3\frac{1}{8}$  inches.

BUHOT, FELIX

30. LES NOCTAMBULES. Etching.

Bourcard, No. 69.

1250- SECOND STATE. Proof from the finished plate, with the artist's name etched in the left lower corner. Printed on heavy buff etching paper stamped with his red owl stamp and marked and signed in pencil, "Une vingtaine d'épreuves. P. B." Small margin. RARE, only twenty impressions pulled. *Plate destroyed.*

Height,  $3\frac{1}{8}$ ; length,  $4\frac{5}{8}$  inches.

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BUHOT, FELIX

31. LA RONDE DE NUIT. Sequel to Country Neighbors. Etching and Aquatint.

Bourcard, No. 70.

27 50 SECOND STATE. Proof from the finished plate on old "papier verdâtre" (doublure of a book), and stamped with his red owl stamp. Marked in pencil by the artist "détruite après 20 épreuves." Large margin. RARE, only twenty impressions taken and plate destroyed.

Height,  $5\frac{1}{8}$ ; length,  $5\frac{5}{8}$  inches.

BUHOT, FELIX

32. UNE MATINÉE D'AUTOMNE. Etching and Aquatint.

Bourcard, No. 71.

42 50 SECOND STATE. Proof, with the artist's name (reversed) etched in the right lower corner and the monogram in the right upper corner. Printed on heavy buff etching paper and stamped with his red owl stamp. Good margin. *Thirty-five proofs only. Ground down in 1882.*

Height,  $4\frac{1}{2}$ ; length,  $6\frac{5}{8}$  inches.

BUHOT, FELIX

33. L'ANGÉLUS. Etching and Drypoint.

Bourcard, No. 72.

20 - THIRD STATE. Proof from the finished plate, printed on heavy buff etching paper, and stamped with his red owl stamp. Good margin. FINE.

Height, 6; width,  $4\frac{1}{4}$  inches.

BUHOT, FELIX

34. LES ÂNES DE LA BUTTE AUX CAILLES. Etching.

Bourcard, No. 74.

10 - THE ONLY STATE. Proof, with the artist's monogram etched in the right lower corner. Printed on "papier verdâtre" and stamped with his red owl stamp. Good margin. *Plate destroyed.*

Height,  $2\frac{3}{4}$ ; length,  $4\frac{5}{8}$  inches.

BUHOT, FELIX

35. LES GARDES DU LOGIS, OU LES AMIS DU SALTIMBANQUE. Etching and Drypoint.

Bourcard, No. 76.

32 50 SECOND STATE. TRIAL PROOF, with the artist's name and monogram  
[Continued]

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etched in the right lower corner. Printed on heavy buff etching paper, marked and signed in pencil "Epreuve d'essai. Felix Buhot." One of five proofs pulled before the height of the copper was reduced to  $3\frac{1}{8}$ . Large margin. VERY FINE AND RARE. Unpublished plate.

Height,  $3\frac{3}{8}$ ; length,  $4\frac{1}{2}$  inches.

BUHOT, FELIX

36. LE BRUIT DE DEUX SABOTS TRAINANTS. Illustration to "LE CHEVALIER DESTOUCHES BY J. BARBEY D'AUREVILLY. Etching.

Bourcard, No. 91.

50- SECOND STATE, FIRST FINISHED. Proof, with the sketches on the margin, and with "Felix Buhot inv. scd," etched in the middle below the subject. Printed on buff etching paper. Large margin. Height,  $6\frac{7}{8}$ ; width,  $4\frac{1}{2}$  inches.

BUHOT, FELIX

37. EX-LIBRIS L'ENSORCELÉE. Etching.

Bourcard, No. 116.

8- SECOND STATE. Proof on heavy buff "Arches" etching paper. Good margin.

Height,  $3\frac{5}{8}$ ; width, 6 inches.

BUHOT, FELIX

38. UN GRAIN A TROUVILLE. Etching.

Bourcard, No. 122.

17- State not mentioned by Bourcard. Proof, with "Trouville 4 août 1874 Tohub" (artist's name reversed) etched in the left lower corner. The lower margin completely cleaned and above the upper right corner "276". Printed on buff etching paper. Full margin. Plate destroyed.

Height, 5; length,  $8\frac{7}{8}$  inches.

BUHOT, FELIX

39. UNE MATINÉE D'HIVER AU QUAI DE L'HÔTEL-DIEU. Etching and Aquatint.

90- Bourcard, No. 123.

FOURTH STATE. Proof from the finished plate, with "Felix Buhot 1876" etched in the left lower corner. The plate had been trimmed at the bottom and the sketches of the border removed. Printed on soft Japan paper. Large margin. FINE.

Height,  $9\frac{3}{8}$ ; length,  $12\frac{3}{4}$  inches.



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BUHOT, FELIX

40. FRONTISPICE POUR L'ILLUSTRATION NOUVELLE. 1877. Etching and Aquatint.

Bourcard, No. 124.

12- FOURTH STATE. Proof from the finished plate, with "Fx. Buhot invt sc." etched in the lower left corner. Printed on thin Japan paper. Good margin.

Height, 13; width,  $10\frac{3}{8}$  inches.

BUHOT, FELIX

41. LE RETOUR DES ARTISTES. Etching and Aquatint.

Bourcard, No. 123.

45- THIRD STATE. Proof before the engraved title. In the left lower corner, etched within the foreground "Au Palais des Champs Elysées, Le 20 mars à 6 heures du soir. F. Buhot, 21 mars 77." Printed on Aquafortiste paper. Full margin, deckel edges.

Height,  $8\frac{1}{8}$ ; length,  $12\frac{1}{2}$  inches.

BUHOT, FELIX

42. LA FÊTE NATIONALE AU BOULEVARD CLICHY. 1878. Etching.

Bourcard, No. 127.

3250- THIRD STATE. Proof before the border was aquatinted. In the left lower corner of the border "F. Buhot pinx sc." in etching. Printed on soft Japan paper. Large margin. "*Pièce amusante*" —BERALDI.

Height,  $12\frac{3}{8}$ ; width,  $9\frac{3}{8}$  inches.

BUHOT, FELIX

43. L'HIVER À PARIS OU LA NEIGE À PARIS. (A la Place Breda.) Etching and Aquatint.

Bourcard, No. 128.

75- INTERMEDIATE STATE between the second and third. Proof, before "L'Art" and "L'Hiver de 1879 à Paris." With "Felix Buhot Paris xm 1879" etched in the left lower corner of the composition. Printed on Aquafortiste paper. Good margin.

Height, 10; length,  $13\frac{3}{8}$  inches.

BUHOT, FELIX

44. PLACE PIGALLE EN 1878. Etching and Aquatint.

Bourcard, No. 129.

90- FOURTH STATE. Proof after the sketches of the border had been removed. Instead in the lower margin in etching, "Felix Buhot

[Continued

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[No. 44—Continued]

pinx sc. Epreuve d'artiste.—Monogram. Se trouve à Paris chez l'auteur rue Breda 15 proeche la station de fiaeres La Place Pigalle en 1878. Etat tiré à 12 épreuves." Signed in pencil and stamped with his red owl stamp. Printed on buff Whatman paper. Large margin.

Height,  $9\frac{7}{8}$ ; length,  $13\frac{5}{8}$  inches.

BUHOT, FELIX

45. UN DÉBARQUEMENT EN ANGELETERRE. Etching and Aquatint.

Bourcard, No. 130.

110 - FIFTH STATE. Proof, with the title and "Felix Buhot aq. f. 1879" etched in the lower margin. Printed on buff torchon paper and stamped with the red owl stamp. Good margin.

Height,  $11\frac{3}{4}$ ; width,  $7\frac{1}{8}$  inches.

BUHOT, FELIX

46. UNE JETTÉE EN ANGLETERRE. Drypoint and Aquatint.

Bourcard, No. 132.

85 - SECOND STATE. Proof, with the initials "F. B." drypointed towards the right lower corner, "Folkstone" etc. almost obliterated by additional drypoint and roulette work. Printed on thin Japan paper and stamped with his red owl stamp. Large margin. FINE.

Height,  $11\frac{3}{4}$ ; width,  $7\frac{7}{8}$  inches.

BUHOT, FELIX

47. LA TBAVERSÉE. Aquatinted Etching and Drypoint.

Bourcard, No. 143.

105 - SECOND STATE. Proof of the rebitten and aquatinted plate without the etcher's name. Printed on soft Japan paper, stamped with his red owl stamp and signed in crayon, adding the following note at the bottom,—"*Il a été tiré de cette planche une vingtaine d'épreuves—C'est le second état. Le Cuivre est gratté et préparé pour essayer un 3e état. F. B.*" Large margin, slightly foxed. FINE.

Height,  $12\frac{3}{4}$ ; width,  $9\frac{5}{8}$  inches.

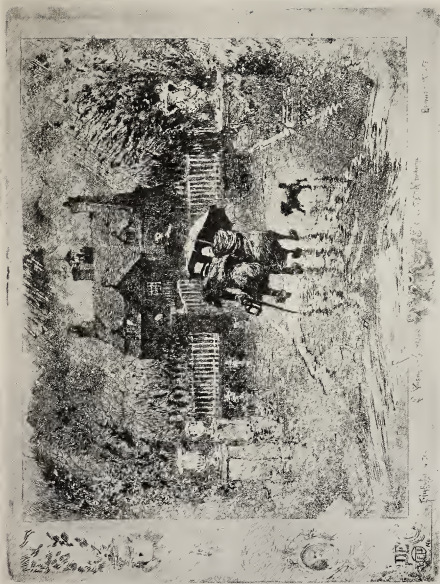
BUHOT, FELIX

48. LA DAME AUX CYGNES. Etching.

Bourcard, No. 144.

25 - THIRD STATE. Proof of the rebitten plate, with "F. B. oet 1879" etched in the left lower corner and "Souvenir de Barham Court"

[Continued]



BOHE

FELIX BUHOT  
Les Voisins de Campagne  
[No. 49]

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etc. in the lower margin. Printed on buff etching paper with full margin, *Plate destroyed*.

Height,  $5\frac{3}{8}$ ; length,  $7\frac{1}{4}$  inches.

BUHOT, FELIX

49. LES VOISINS DE CAMPAGNE. Etching and Aquatint.

Bourcard, No. 148.

155- FOURTH STATE. Proof with the artist's name and his monogram etched in the left lower corner of the border; printed on thin etching paper "Sainte Marie" and stamped in brown with his owl stamp. Large margin, deckel edges.

Height,  $5\frac{1}{4}$ ; length, 7 inches.

"His little town of Valognes and his beloved Normandy inspired him with touching subjects, some of which are veritable treasures for a Collection, as, for example the Grandes and the Petites Chaumières, Les Oies, and above all, the Voisins de Campagne."—LÉONCE BÉNÉDITE.

[See Illustration]

BUHOT, FELIX

50. LES PETITES CHAUMIÈRES. Etching and Aquatint.

Bourcard, No. 149.

45- FOURTH STATE. Proof, with two small clouds in aquatint, and with "Felix Buhot 1878" etched in the left lower corner. Printed on buff etching paper. Large margin.

Height, 4; length,  $5\frac{3}{8}$  inches.

BUHOT, FELIX

51. LES GRANDES CHAUMIÈRES. Etching and Drypoint.

Bourcard, No. 150.

✓55- FOURTH STATE. Proof of the rebitten plate, with the sides of the little wall in the centre of the foreground and the roof of the big hut to the left heavily covered with drypoint. Without the artist's name. Printed on old, fine paper, and stamped with his red owl stamp. Marked in pencil "*ép No. 34*". Large margin.

Height,  $5\frac{3}{8}$ ; length,  $10\frac{3}{4}$ .

[See Illustration]

BUHOT, FELIX

52. LES BERGERIES, SOLEIL COUCHANT. Etching and Aquatint.

Bourcard, No. 151.

35- THIRD STATE. Proof, showing sunrays to the left as having been  
[Continued]



FELIX BUHOT  
Les Grandes Chaumières  
[No. 51]

First Session, Monday Evening, February 2nd

[No. 52—Continued]

drawn with the ruler. Without the name of the artist. Etched in 1881 and destroyed. Printed on smooth paper, stamped with his red owl stamp and signed in pencil with the note "*épreuve d'essai du 3e état.*" Large margin.

Height,  $5\frac{1}{4}$ ; length,  $10\frac{3}{4}$  inches.

BUHOT, FELIX

53. LES BERGERIES, SOLEIL COUCHANT. Etching and Aquatint.

9-

Bourcard, No. 151.

COUNTER PROOF on "papier essencé". Large margin.

Height,  $5\frac{1}{4}$ ; length,  $10\frac{3}{4}$  inches.

BUHOT, FELIX

54. LA CHAPELLE SAINT-MICHEL À L'ESTRE. Etching, rouletted.

Bourcard, No. 152.

15-

FOURTH STATE. Proof with additional work on the Chapel, on the ground behind the old woman, and on the figure of the woman itself, which is brought out to better advantage. Printed on buff etching paper and stamped with his red owl stamp. Large margin. *Plate destroyed.*

Height,  $5\frac{1}{2}$ ; length,  $10\frac{3}{4}$  inches.

BUHOT, FELIX

55. LA PETITE MARINE.—SOUVENIR DE MEDWAY. Etching and Aquatint, rouletted.

35-

Bourcard, No. 153.

FIFTH STATE. Proof from the finished plate. Heavily aquatinted, with strong highlights and with the small dark cloud towards right, put in with the roulette. "Rochester 1879" and the monogram etched in the right lower corner. Printed on heavy, buff etching paper, and stamped with his small red owl stamp. Large margin. *Plate destroyed.*

Height,  $6\frac{1}{2}$ ; length,  $8\frac{5}{8}$  inches.

BUHOT, FELIX

56. LE PETIT ENTERREMENT. Etching and Aquatint, rouletted.

Bourcard, No. 154.

20-

SECOND STATE. Proof from the finished plate, with the owl stamp design etched in the left upper corner. Printed on light "papier verdâtre" and stamped with his small red owl stamp. Large margin. FINE.

Height,  $3\frac{3}{8}$ ; length,  $4\frac{7}{16}$  inches.

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BUHOT, FELIX

57. WESTMINSTER PALACE. 1884. Etching. Roulette and Drypoint.

Bourcard, No. 155.

170- FIFTH STATE. Artist's proof from the finished plate, but before the words "In Progress for" were removed. Printed on Dutch etching paper, signed in crayon and stamped with his red owl stamp. Good margin. FINE AND RARE.

Height,  $11\frac{1}{2}$ ; length,  $15\frac{3}{4}$  inches.

BUHOT, FELIX

58. WESTMINSTER BRIDGE or WESTMINSTER CLOCK TOWER. Etching, Aquatint and Drypoint.

90- Bourcard, No. 156.

SIXTH STATE. Artist's proof from the finished plate, printed on India paper, laid on Whatman paper. Signed in crayon and stamped with his red owl stamp. Large margin. FINE.

Height,  $11\frac{1}{4}$ ; length,  $15\frac{3}{4}$  inches.

BUHOT, FELIX

59. ENVIRONS DE GRAVESEND. Etching, Aquatint and Drypoint.

Bourcard, No. 157.

35- INTERMEDIATE STATE after the fourth. One of two proofs mentioned by Bourcard, with "Cat. No. 157" etched on the right foreground. Printed on smooth drawing paper, bearing annotations in the artist's handwriting.

Height,  $9\frac{7}{8}$ ; length,  $13\frac{1}{4}$  inches.

BUHOT, FELIX

60. MATINÉE D'HIVER SUR LES QUAIS. Etching and Aquatint.

Bourcard, No. 158.

62.50- INTERMEDIATE STATE. Proof from the plate after its height had been reduced. There are only three fiacres, but the horses of the first one are not both white. Printed on papier essencé and signed in crayon by the artist "*épreuve à l'essence Felix Buhot.*" A crack in the right corner of the top sheet of paper, and a small defect in the sky.

Height, 10; length,  $15\frac{7}{8}$  inches.

BUHOT, FELIX

61. LES ESPRITS DES VILLES MORTES. 1886. Etching, Aquatint and Drypoint.

Bourcard, No. 160.

45- FIFTH STATE. Proof from the finished plate on Whatman paper; with large margin. RARE.

Height,  $11\frac{3}{8}$ ; length,  $15\frac{1}{4}$  inches.

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BUHOT, FELIX

62. LE PORT AUX MOUETTES. Etching and Aquatint.

Bourcard, No. 162.

L-7  
FOURTH STATE. Proof from the still unfinished plate; the artist's name and 1886 (six reversed) etched in the left lower corner, above the border line. Printed on etching paper. Good margin. Height,  $9\frac{3}{4}$ ; length,  $14\frac{1}{8}$  inches.

BUHOT, FELIX

63. LA FALAISE. BAIE DE SAINT-MALO. 1889. Etching, Aquatint and Drypoint.

Bourcard, No. 165.

125-  
FIFTH STATE. Proof from the finished plate; the words "Environs" etc. and "Cat. No. 165" have been effaced and other minor changes made. Printed with a false margin on old "papier verdâtre" and stamped with his red owl stamp. With original-size margin and in splendid condition. EXTREMELY FINE AND RARE.

Height,  $11\frac{3}{4}$ ; length,  $15\frac{5}{8}$  inches.

[See Illustration]

BUHOT, FELIX

64. LES OIES. Etching and Aquatint.

Bourcard, No. 166.

45-  
FOURTH STATE. Proof of the finished plate; a flock of birds are added in the sky to the right, and also two geese in the middle-ground. Printed on etching paper. Large margin. *Plate destroyed* 1887. FINE.

Height, 6; length,  $10\frac{1}{8}$  inches.

BUHOT, FELIX

65. BAPTÊME JAPONAIS. Etching and Aquatint.

Bourcard, No. 167.

1250  
SECOND STATE. Proof from the finished plate, with the portrait of the artist's baby. Printed in bistre on soft Japan paper. Large margin. *Only very few impressions.*

Height,  $8\frac{3}{4}$ ; width,  $5\frac{1}{4}$  inches.

BUHOT, FELIX

66. THE VICTORIA CLOCK TOWER, LONDON. Original Lithograph.

Bourcard, No. 184

40-  
THE ONLY STATE. Proof on India paper which had partly peeled from its supporting paper. VERY FINE AND RARE.

This lithograph Buhot made for Mr. Duchatel's "Traité de Lithographie artistique." 1893.

Height,  $9\frac{3}{8}$ ; width,  $6\frac{1}{2}$  inches.





FELIX BUHOT  
La Falaise—Baie de Saint-Malo  
[No. 63]

DAVID YOUNG CAMERON

Contemporary Painter-Etcher of high merit. Born at Glasgow in 1865. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain. In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wider field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits. FREDERICK KEPPEL.

CAMERON, DAVID YOUNG

67. PERTH BRIDGE, SCOTLAND. Etching and drypoint.

Rinder, No. 28. Edition of 1906.

2250- PROOF on heavy buff "O.W.P. & A.C.L." paper. With original size margin.

Height, 7; length,  $10\frac{3}{8}$  inches.

CAMERON, DAVID YOUNG

68. ARRAN, SCOTLAND. Etching and Drypoint.

Rinder, No. 43. Edition of 1906.

2250- PROOF on heavy buff "O. W. P. & A.C.L." paper. With original size margin.

Height,  $4\frac{7}{8}$ ; length,  $9\frac{7}{8}$  inches.

CAMERON, DAVID YOUNG

69. BEUVAIS. Etching and Drypoint.

Rinder, No. 412.

220- NINTH STATE, before removal of the woman in the roadway. Artist's proof on very fine old etching paper, watermarked "H. Salmon, 1807." Signed in pencil. With large original size margin.

Height,  $10\frac{1}{8}$ ; width,  $8\frac{1}{8}$  inches.

CAMERON, DAVID YOUNG

70. THE DOORWAY OF A MOSQUE, CAIRO. Etching and Drypoint.

Rinder, No. 413.

330- THIRD STATE, before second figure from left casts deep shadow. Artist's proof on old, thin, ribbed paper. Signed in pencil. With small original size margin.

Height,  $16\frac{1}{4}$ ; width, 8 inches.

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CAMERON, DAVID YOUNG

71. THE CHIMERA OF AMIENS. Etching.

Rinder, No. 415.

160- SEVENTH STATE, the shadows on the row of houses beyond the gargoyles considerably reduced. Artist's proof on thin Japan paper, signed in pencil. With small original size margin. SPLENDID IMPRESSION.

Height,  $9\frac{5}{8}$ ; width,  $7\frac{1}{4}$  inches.

CAMERON, DAVID YOUNG

72. CHARTERHOUSE, OLD AND NEW. Etchings.

50- The Series of 4 plates by David Young Cameron. With text by E. P. Eardley Wilmot and E. C. Streatfeild. The plates are all PROOFS on thin Holland paper, showing wide original untrimmed margins. Both text and plates enclosed in vellum portfolio, lettered on front cover.

Full size of portfolio, height,  $16\frac{1}{4}$ ; width,  $12\frac{1}{2}$  inches.

This edition is abridged from the issue of 1895. The letter-press was printed at the "Observer" Press Office, Sterling. The copperplates have been revised by D. Y. Cameron specially for this edition, and the impressions taken by Frederick Goulding. *Only a very limited number printed.* The plates are lettered as follows,—

CHARTERHOUSE SCHOOLS. Godalming.

Height,  $5\frac{3}{8}$ ; width,  $3\frac{1}{2}$  inches.

THE TOWERS OF CHARTERHOUSE. Godalming.

Height,  $5\frac{1}{8}$ ; width,  $3\frac{1}{4}$  inches.

THE CHAPEL AND FOUNDER'S-TOMB. Charterhouse.

Height,  $5\frac{1}{4}$ ; width,  $3\frac{3}{8}$  inches.

UPPER GREEN. Charterhouse. Chapel Front and Cloisters.  
To the Right.

Height,  $3\frac{3}{4}$ ; length,  $5\frac{3}{8}$  inches.

EDGAR CHAHINE

CHAHINE, EDGAR

73. LA COLLÉGIALE, San Gimignano. Etching.

Artist's number on Plate,—No. 5.

5- ARTIST'S PROOF in bistre on fine etching paper, signed in pencil. With small, original size margin.

Height,  $8\frac{1}{2}$ ; width,  $6\frac{1}{4}$  inches.

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CHAHINE, EDGAR

74. COLLINE POGGIO, San Gimignano. Etching.

Artist's number on Plate,—No. 8.

✓ - ARTIST'S PROOF on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{1}{2}$  inches.

CHAHINE, EDGAR

75. LA ROUTE DE VOLTERRA, San Gimignano. Etching.

Artist's number on Plate,—No. 9.

3 - ARTIST'S PROOF on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{1}{2}$  inches.

CHAHINE, EDGAR

76. LES FILEUSES, San Gimignano. Etching.

Artist's number on Plate,—No. 13.

9 - ARTIST'S PROOF in bistre on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{1}{2}$  inches.

CHAHINE, EDGAR

77. LA PORTE DU GHETTO, Sienna. Etching.

Artist's number on Plate,—No. 14.

✓ - ARTIST'S PROOF on fine etching paper, signed in pencil. With small, original size margin.

Height,  $8\frac{3}{8}$ ; width,  $4\frac{1}{8}$  inches.

CHAHINE, EDGAR

78. MONTE OLIVETO MAGGIORE, LA VALLÉE FERTILE. Etching.

Artist's number on Plate,—No. 19.

✓ - ARTIST'S PROOF in bistre on fine etching paper, signed in pencil. With small, original size margin.

Height,  $4\frac{1}{8}$ ; length,  $8\frac{1}{4}$  inches.

CHAHINE, EDGAR

79. LE COUVENT DE ST. FRANÇOIS, ASSISI. Etching.

Artist's Number on Plate,—No. 31.

3 - ARTIST'S PROOF on fine etching paper, signed in pencil. With small, original size margin.

Height,  $4\frac{1}{8}$ ; length,  $8\frac{1}{4}$  inches.

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CHAHINE, EDGAR

80. PORTE SAINT PIERRE, ASSISI. Etching.

Artist's Number on Plate,—No. 32.

3— Artist's proof on fine etching paper, signed in pencil. With small, original size margin.

Height,  $4\frac{1}{8}$ ; length,  $8\frac{1}{4}$  inches.

CHAHINE, EDGAR

81. LA CATHÉDRALE SAN RUFINA, ASSISI. Etching.

Artist's Number on Plate,—No. 34.

6— Artist's proof in bistre on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{1}{2}$  inches.

CHAHINE, EDGAR

82. JOUR DE MARCHÉ, PLACE VICTOR EMMANUEL, ASSISI. Etching.

Artist's Number on Plate,—No. 36.

//— Artist's proof on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{1}{2}$  inches.

CHAHINE, EDGAR

83. CANAL SAN PIETRO, VENICE. Etching.

Artist's Number on Plate,—No. 37.

/3— Artist's proof, printed in sepia on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{3}{8}$  inches.

CHAHINE, EDGAR

84. L'ÉPLUCHEUR D'ARTICHAUTS, RIALTO, VENICE. Etching.

Artist's Number on Plate,—No. 45.

/4— Artist's proof on fine etching paper, signed in pencil. With small, original size margin.

Height,  $6\frac{1}{4}$ ; length,  $8\frac{5}{8}$  inches.

CHAHINE, EDGAR

85. MONTE OLIVETO MAGGIORE, UNE PORTE DU COUVENT. Etching.

Artist's Number on Plate,—No. 75.

6— Artist's proof printed in bistre on fine etching paper, signed in pencil. With small, original size margin.

Height,  $8\frac{1}{2}$ ; width,  $6\frac{1}{4}$  inches.

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THÉOPHILE CHAUVEL

Born at Paris, April 2, 1831. Pupil of Picot, Bellel and Aligny.

CHAUVEL, THÉOPHILE

86. ENVIRONS DE ROUEN. 1873. Etching.

Published in "Album Cadart," 1874.

6-

Beraldi, No. 32.

PROOF on soft Japan paper, with good margin.

Height,  $6\frac{1}{4}$ ; length,  $9\frac{1}{2}$  inches.

CHAUVEL, THÉOPHILE

87. LES BORDS DU LOING (EFFET D'ORAGE). 1876. Etching.

Published in "Album Cadart," 1877.

8-

Beraldi, No. 35.

PROOF on soft Japan paper, with original size margin.

Height,  $6\frac{3}{8}$ ; length,  $9\frac{1}{2}$  inches.

LÉON COUTIL

Born at Villers, near Andelys, October 13, 1856. Pupil of Bracquemond.

COUTIL, LÉON

88. L'ÉTÉ. 1881. Etching.

4-

Artist's proof on Japanese vellum, signed in pencil.

Height,  $8\frac{1}{4}$ ; length,  $12\frac{3}{4}$  inches.

AUGUSTE DELÂTRE

Born at Paris, 1822. Celebrated plate painter.

DELÂTRE, AUGUSTE

89. THE HERONS. Drypoint and Etching.

20-

FIRST STATE. Artist's proof on heavy buff Whatman paper, signed in pencil and marked,—1 *état* No. 5. With large margin.

Height,  $6\frac{3}{4}$ ; width,  $5\frac{3}{4}$  inches.

ALFRED ALEXANDRE DELAUNEY

Born in Gouville (Manche), July 13, 1830. Apprenticed at the age of 12 to his uncle, a printseller under the arcades of the "Institut." He began etching only at the age of 33, without teacher or guide, and exhibited for the first time at the Salon of 1866.

First Session, Monday Evening, February 2nd

DELAUNEY, ALFRED ALEXANDRE

90. IN THE FOREST. 1868. Etching.

11- Artist's proof on Japanese vellum, signed in pencil. With original size margin. FINE.

Height,  $12\frac{1}{8}$ ; width,  $8\frac{5}{8}$  inches.

This and the following nine numbers will be found listed in Beraldi, under, Nos. 41 to 62, inclusive.

DELAUNEY, ALFRED ALEXANDRE

91. SUNSET. 1871. Etching.

1250 Artist's proof on Japanese vellum, signed in pencil. With original size margin.

Height,  $8\frac{5}{8}$ ; length,  $12\frac{1}{8}$  inches.

DELAUNEY, ALFRED ALEXANDRE

92. CHURCH IN A FOREST. 1871. Etching.

1250 Artist's proof on Japanese vellum, signed in pencil. With small margin.

Height,  $11\frac{3}{8}$ ; width,  $8\frac{1}{2}$  inches.

DELAUNEY, ALFRED ALEXANDRE

93. CATTLE AND BROOK. 1872. Etching.

1250 Artist's proof on Japanese vellum, signed in pencil. With original size margin.

Height,  $8\frac{5}{8}$ ; length, 13 inches.

DELAUNEY, ALFRED ALEXANDRE

94. A CASCADE IN THE FOREST. 1873. Etching.

13- Artist's proof on Japanese vellum, signed in pencil. With original size margin.

Height, 12; width,  $8\frac{1}{2}$  inches.

DELAUNEY, ALFRED ALEXANDRE

95. LE MARAIS. 1873. Etching.

13- PROOF on India paper, with good margin.

Height, 9; length,  $12\frac{1}{4}$  inches.

DELAUNEY, ALFRED ALEXANDRE

96. WOODLAND. 1874. Etching.

10- Artist's proof on Japanese vellum, signed in pencil. With original size margin.

Height, 13; width,  $8\frac{1}{2}$  inches.

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DELAUNEY, ALFRED ALEXANDRE

97. CHARTRES. 1879. Etching.

10- Artist's proof on Japanese vellum, signed in pencil. With original size margin.

Height,  $9\frac{1}{2}$ ; width,  $6\frac{3}{8}$  inches.

DELAUNEY, ALFRED ALEXANDRE

98. THE FISHERMAN. Etching.

10- Proof on French etching paper, with small margin.

Height,  $9\frac{3}{8}$ ; length,  $12\frac{1}{2}$  inches.

DELAUNEY, ALFRED ALEXANDRE

99. RIVERBANK. Etching.

1750- Artist's proof on Japanese vellum, signed in pencil. With small margin.

Height,  $8\frac{1}{4}$ ; length,  $11\frac{1}{4}$  inches.

DELAUNEY, ALFRED ALEXANDRE

100. HARFLEUR, VUE DE L'ÉGLISE. 1872. Etching.

Beraldi, No. 293.

10- Artist's proof on French etching paper, signed in pencil. With original size margin. In prime condition. VERY RARE.

Height,  $19\frac{1}{4}$ ; width,  $15\frac{1}{4}$  inches.

DELAUNEY, ALFRED ALEXANDRE

101. NOTRE-DAME DE PARIS, FAÇADE. 1879. Etching.

Beraldi, No. 298.

10- Proof before all letters, possibly a trial proof, on French etching paper "Arches." With original size margin. In fine condition.

Height,  $24\frac{1}{4}$ ; width,  $18\frac{3}{8}$  inches.

DELAUNEY, ALFRED ALEXANDRE

102. PORCHE DE LA CATHÉDRALE DE CHARTRES. 1181. Etching.

Beraldi, No. 301.

750- Remarque proof, possibly a trial proof, on French etching paper "Dambricourt Frères. Hallincs," signed in pencil. With large margin. In fine condition. VERY RARE.

Height,  $24\frac{1}{8}$ ; width,  $18\frac{1}{2}$  inches.



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DELAUNEY, ALFRED ALEXANDRE

103. CHARTRES. Etching.

8- TRIAL PROOF of the finished plate. On French etching paper, signed in pencil. With good margin. A light crease up and down the middle of the plate can be easily removed and the proof put in almost perfect order. VERY RARE in this early state.  
Height,  $19\frac{1}{2}$ ; width,  $15\frac{7}{8}$  inches.

DELAUNEY, ALFRED ALEXANDRE

104. NOTRE-DAME, PARIS. 1875. Etching.

20- ARTIST'S PROOF on French etching paper "Dambricourt Frères-Hallines." The artist's name and date scratched with the needle under the left lower corner. A VERY FINE PROOF with original size margin. A light crease in the right margin can easily be removed. EXTREMELY RARE IN THIS STATE.  
Height,  $20\frac{5}{8}$ ; width,  $18\frac{3}{8}$  inches.

DELAUNEY, ALFRED ALEXANDRE

105. CATHEDRAL OF RHEIMS. Etching.

25- ARTIST'S PROOF on French etching paper "ARCHETTES," the artist's name scratched with the needle under the left lower corner. A VERY FINE PROOF, the paper having turned slightly yellow where it had been exposed to the light for a length of time. With original size margin. EXTREMELY RARE in this state.  
Height,  $24\frac{3}{8}$ ; width,  $18\frac{3}{8}$  inches.

DELAUNEY, ALFRED ALEXANDRE

106. CATHEDRAL OF ROUEN. 1885. Etching.

25- REMARQUE PROOF on parchment, signed in pencil, and stamped by the Printsellers' Association as one of the first hundred. With original size margin. An unusually fine plate. EXTREMELY RARE in this state.  
Height,  $23\frac{3}{4}$ ; width,  $18\frac{1}{4}$  inches.

L. DESBROSSES

DESBROSSES, L.

107. L'ABREUVOIR. Etching.

10- ARTIST'S PROOF on soft Japan paper, signed in pencil. With original size margin and in very good condition.  
Height,  $18\frac{7}{8}$ ; width,  $15\frac{1}{8}$  inches.

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HEDLEY FITTON

Contemporary English etcher, born in 1859, whose architectural plates show great decorative power. His works have increased rapidly in value.

FITTON, HEDLEY

108. ST. MARTIN'S CHURCH, LONDON. 1903. Etching.

Dunthorne, No. 2.

5750

ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in **SPLENDID CONDITION**.

Height,  $12\frac{7}{8}$ ; width,  $8\frac{7}{8}$  inches.

FITTON, HEDLEY

109. RUE DE L'HÔTEL DE VILLE. Paris 1903. Etching.

Dunthorne, No. 3.

155-

ARTIST'S PROOF on heavy buff "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in **SPLENDID CONDITION**.  
*Edition limited to 100 impressions.*

Height,  $19\frac{1}{2}$ ; width, 13 inches.

FITTON, HEDLEY

110. THE MONUMENT. London 1903. Etching.

Dunthorne, No. 4.

3750

ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in **FINE CONDITION**.

Height,  $13\frac{5}{8}$ ; width, 9 inches.

This Monument was built by Wren in 1671-1677 in commemoration of the Great Fire.

FITTON, HEDLEY

111. THE FLOWER MARKET. FLORENCE. 1904. Etching.

Dunthorne, No. 5.

50-

ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in **SPLENDID CONDITION**.

Height, 14; width,  $9\frac{3}{8}$  inches.

FITTON, HEDLEY

112. TWO MILLS. 1904. Etching.

Dunthorne, No. 6.

165-

ARTIST'S PROOF on heavy buff "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in **PRIME CONDITION**.

Height,  $18\frac{3}{8}$ ; width,  $12\frac{7}{8}$  inches.

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FITTON, HEDLEY

113. BARGATE, SOUTHAMPTON. 1904. Etching.

Dunthorne, No. 7.

75- ARTIST'S PROOF on buff "O.W.P. & A.C.L." paper, signed in pencil.  
With original size margin and in EXCELLENT CONDITION.  
Height,  $16\frac{3}{4}$ ; width,  $12\frac{7}{8}$  inches.

FITTON, HEDLEY

114. THE HORSE GUARDS, WHITEHALL. LONDON. 1905. Etching.

Dunthorne, No. 9.

170- ARTIST'S PROOF on buff "O.W.P. & A.C.L." paper signed in pencil.  
With original size margin and in FINE CONDITION.  
Height,  $13\frac{3}{8}$ ; length,  $17\frac{3}{8}$  inches.

FITTON, HEDLEY

115. PULTENEY BRIDGE. BATH. 1905. Etching.

Dunthorne, No. 10.

90- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, in pencil. With  
original size margin and in PRIME CONDITION.  
Height,  $12\frac{7}{8}$ ; length,  $16\frac{7}{8}$  inches.

FITTON, HEDLEY

116. THE RIALTO. VENICE. 1905. Etching.

Dunthorne, No. 11.

90- ARTIST'S PROOF on buff "O.W.P. & A.C.L." paper, signed in pencil.  
With original size margin and in PRIME CONDITION.  
Height,  $14\frac{3}{8}$ ; width,  $13\frac{1}{8}$  inches.

FITTON, HEDLEY

117. LONDON BRIDGE. 1906. Etching.

Dunthorne, No. 15.

200- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil.  
With original size margin and in EXCELLENT CONDITION.  
Height,  $14\frac{1}{2}$ ; length,  $15\frac{3}{8}$  inches.

FITTON, HEDLEY

118. THE FOUNDER'S TOMB, WINCHESTER CATHEDRAL. 1906. Etching.

Dunthorne, No. 17.

40- ARTIST'S PROOF on thin Japan paper, signed in pencil. With orig-  
inal size margin and in PRIME CONDITION.  
Height,  $17\frac{3}{8}$ ; width,  $11\frac{3}{4}$  inches.

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FITTON, HEDLEY

119. VIA DEI GIROLAMI, FLORENCE. 1907. Etching.

Dunthorne, No. 18.

45- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in PRIME CONDITION.  
Height, 11; length, 12 $\frac{7}{8}$  inches.

FITTON, HEDLEY

120. RUE ST. ROMAIN, ROUEN. 1908. Etching.

Dunthorne, No. 21.

80- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin, in PRIME CONDITION.  
Height, 16 $\frac{7}{8}$ ; width, 10 $\frac{3}{8}$  inches.

FITTON, HEDLEY

121. JOHN KNOX'S HOUSE, EDINBURGH. 1909. Etching.

Dunthorne, No 25.

150- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in SPLENDID CONDITION. *Edition limited to 200 impressions.*  
Height, 15 $\frac{7}{8}$ ; width, 11 $\frac{5}{8}$  inches.

FITTON, HEDLEY

122. OLD GATEWAY. GLASGOW UNIVERSITY. 1909. Etching.

Dunthorne, No. 27.

65- ARTIST'S PROOF on fine Japan paper, signed in pencil. With original size margin in very FINE CONDITION.  
Height, 17; width, 9 $\frac{3}{8}$  inches.

FITTON, HEDLEY

123. ST. MACLOU, ROUEN. 1909. Etching.

Dunthorne, No. 29.

115- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in PRIME CONDITION.  
Height, 17 $\frac{5}{8}$ ; width, 12 $\frac{1}{2}$  inches.

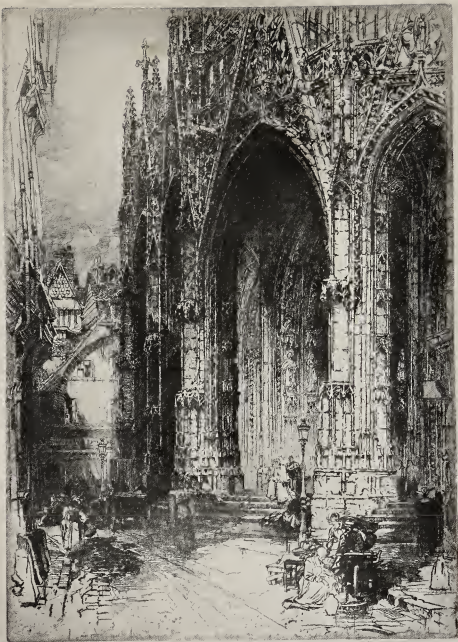
[See Illustration]

FITTON, HEDLEY

124. ST. ÉTIENNE, BEAUVAIS. 1910. Etching.

Dunthorne, No. 30.

65- ARTIST'S PROOF on buff "O.W.P. & A.C.L." paper, signed in pencil. With good margin and in FINE CONDITION.  
Height, 17 $\frac{7}{8}$ ; width, 10 $\frac{7}{8}$  inches.



HEDLEY FITTON  
St. Maclou, Rouen  
[No. 123]

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FITTON, HEDLEY

125. SHRINE OF EDWARD THE CONFESSOR. 1910. Etching.

Dunthorne, No. 31.

250- ARTIST'S PROOF on heavy buff "O.W.P. & A.C.L." paper, signed in pencil. With large margin and VERY BRILLIANT. *Edition limited to 200 impressions.*

Height,  $14\frac{7}{8}$ ; length,  $18\frac{3}{4}$  inches.

FITTON, HEDLEY

126. CHURCH OF THE THREE KINGS. ST. EMILION, GUYENNE. 1910. Etching.

Dunthorne, No. 32.

75- ARTIST'S PROOF on buff "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in EXCEEDINGLY FINE CONDITION. *Edition limited to 250 impressions.*

Height,  $12\frac{3}{8}$ ; length,  $13\frac{3}{4}$  inches.

FITTON, HEDLEY

127. THE AISLES OF CHARTRES. Etching.

Published later than Dunthorne's Catalogue.

110- ARTIST'S PROOF on heavy buff "F. J. Head & Co." paper, signed in pencil. BRILLIANT IMPRESSION with original size margin and in PRIME CONDITION.

Height,  $24\frac{3}{8}$ ; width,  $16\frac{1}{8}$  inches.

FITTON, HEDLEY

128. CANONGATE TOLBOOTH, EDINBURGH. Etching.

Published later than Dunthorne's Catalogue.

70- ARTIST'S PROOF on heavy buff English etching paper, signed in pencil. With original size margin and in PRIME CONDITION.

Height,  $18\frac{7}{8}$ ; width,  $12\frac{3}{4}$  inches.

FITTON, HEDLEY

129. RUE ST. ROMAIN No. 2. ROUEN. Etching.

Published later than Dunthorne's Catalogue.

65- ARTIST'S PROOF on white "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in EXCELLENT CONDITION. *Edition limited to 350 impressions.*

Height,  $12\frac{1}{4}$ ; length,  $13\frac{1}{4}$  inches.

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FITTON, HEDLEY

130. ST. ÉTIENNE DU MONT, PARIS. Etching.

Published later than Dunthorne's Catalogue.

105- ARTIST'S PROOF on heavy buff "F. J. Head & Co." paper, signed in pencil. BRILLIANT IMPRESSION with original size margin and in PRIME CONDITION.

Height,  $24\frac{1}{4}$ ; width, 16 inches.

CAMILLE FONCE

Born at Briare, 1867; pupil of Lalanne, Allongé and Collier.

FONCE, CAMILLE

131. THE COTTAGES. 1890. Drypoint and Etching.

10- Remarque proof on parchment, signed in pencil. With original size margin.

Height,  $15\frac{1}{4}$ ; width,  $10\frac{7}{8}$  inches.

FONCE, CAMILLE

132. DAWN. 1889. Drypoint and Etching.

2250 Remarque proof on thin Japanese vellum, signed in pencil. With original size margin.

Height,  $17\frac{1}{2}$ ; width,  $11\frac{1}{2}$  inches.

FONCE, CAMILLE

133. ENVIRONS OF AMIENS. 1890. Etching and Drypoint.

20- REMARQUE PROOF on parchment, signed in pencil, and stamped by the Printsellers' Association as being one of the first hundred. With original size margin and in fine condition.

Height, 16; length,  $21\frac{1}{4}$  inches.

FONCE, CAMILLE

134. LE CARREAU DE SAINT LAURENT. Drypoint.

2250 Artist's proof on thin French etching paper, signed in pencil. With original size margin, which is squeezed off in printing in the upper right corner. FINE.

Height,  $7\frac{1}{2}$ ; length,  $9\frac{3}{4}$  inches.

FONCE, CAMILLE

135. LE LAC. 1890. Drypoint and Etching.

25- Remarque proof on parchment, signed in pencil. With original size margin.

Height,  $15\frac{1}{4}$ ; width,  $10\frac{7}{8}$  inches.

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FONCE, CAMILLE

136. LA SEINE A OISSET. Drypoint and Etching.

1750- Artist's proof on French etching paper, signed in pencil. With original size margin. FINE.  
Height, 8; length,  $12\frac{7}{8}$  inches.

FONCE, CAMILLE

137. TRANQUIL WATERS. 1890. Etching and Drypoint.

1250- Remarque proof on parchment, signed in pencil. With original size margin. Had been mounted.  
Height,  $15\frac{3}{8}$ ; width,  $10\frac{7}{8}$  inches.

FONCE, CAMILLE

138. VIEILLES MAISONS A GOURNAY. Drypoint and Etching.

1750- Artist's proof on thin French etching paper, signed in pencil. With original size margin, also squeezed off a little in printing, in the right upper corner. FINE.  
Height, 6; length,  $8\frac{1}{8}$  inches.

GEORGES GAREN

Born at Paris, February 24, 1854. Designer and Etcher. Pupil of Boussard.

GAREN, GEORGES

139. LES LAVEUSES. Etching.

9- Remarque proof on India paper, signed in pencil.  
Height,  $9\frac{3}{8}$ ; width,  $6\frac{3}{4}$  inches.

LUCIEN GAUTIER

Born at Aix (Provence), January 8, 1850. Well known etcher.

GAUTIER, LUCIEN

140. LE PETIT BRAS DE LA SEINE. 1880. Etching.

14- Beraldi, No. 1.  
Proof before all letters, on thin, dark Japan paper.  
Height,  $9\frac{3}{4}$ ; length,  $15\frac{7}{8}$  inches.

GAUTIER, LUCIEN

141. LA PLACE MAUBERT, PARIS. 1881. Etching.

Beraldi, No. 4.  
9- Proof before letters, on Japan paper. With original size margin.  
Height,  $15\frac{3}{4}$ ; width, 10 inches.



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GAUTIER, LUCIEN

142. RUE DU HAUT-PRÉ, PARIS. 1881. Etching.

8- Beraldi, No. 10.

Proof before letters on Japan paper. With original size margin.  
Height,  $15\frac{3}{4}$ ; width,  $9\frac{3}{4}$  inches.

GAUTIER, LUCIEN

143. LE PONT ROYAL, PARIS. 1882. Etching.

6- Beraldi, No. 12.

Proof before letters on Japan paper. With original size margin.  
Height,  $9\frac{3}{4}$ ; length,  $15\frac{1}{4}$  inches.

GAUTIER, LUCIEN

144. PONT DE L'HÔTEL DE VILLE, PARIS. 1882. Etching.

7- Beraldi, No. 13.

Proof before letters on Japan paper. With good margin.  
Height, 10; length,  $15\frac{3}{4}$  inches.

GAUTIER, LUCIEN

145. PLACE MAUBERT, PARIS. 1880. Etching.

7- Proof with the remarque on "Arches" paper, but not signed in pencil.  
Height, 11; width,  $7\frac{7}{8}$  inches.

GAUTIER, LUCIEN

146. PLACE MAUBERT AND NOTRE-DAME, PARIS. 1903. Etching.

10- ARTIST'S PROOF, printed in two colors on heavy buff "van Gelder Zonen" paper, and signed in pencil. Apparently a trial at printing the plate in colors. Several printer's creases in the lower margin.  
With good margin.

Height,  $27\frac{1}{2}$ ; width,  $12\frac{1}{4}$  inches.

GAUTIER, LUCIEN

147. RUE DU MONT ST. GENEVIÈVE, ST. ÉTIENNE DU MONT. 1903. Etching.

2250 ARTIST'S PROOF, printed in 3 colors, on heavy buff "van Gelder Zonen" paper and signed in pencil. Apparently a trial at printing the plate in colors. Several printer's creases in the lower margin.  
Height,  $27\frac{3}{8}$ ; width, 12 inches.

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GAUTIER, LUCIEN

148. THÉÂTRE DU VAUDEVILLE, PARIS. 1870. Etching.

7- PROOF on French etching paper. With small margin. FINE.  
Height, 11; length,  $16\frac{3}{4}$  inches.

GAUTIER, LUCIEN

149. TINTURN ABBEY. Etching.

9- Artist's proof on heavy buff Whatman paper, signed in pencil. With large margin.  
Height,  $9\frac{1}{8}$ ; length, 13 inches.

CHARLES STORM VAN 'S GRAVESANDE

Contemporary Dutch painter-etcher. Born at Breda in 1841; living in Brussels. Félicien Rops first suggested to him the use of the needle, which he did with such skill and application, that he is now considered the Dean among the Dutch etchers.

GRAVESANDE, CHARLES STORM VAN 'S

150. DANS LE BIESBOSCH PRÈS DORDRECHT. Etching.

G. 258.

1250- ARTIST'S PROOF on heavy buff "Whatman" paper, signed in pencil.  
With large margin and in FINE CONDITION.  
Height,  $15\frac{1}{8}$ ; length,  $21\frac{5}{8}$  inches.

GRAVESANDE, CHARLES STORM VAN 'S

151. CALME PLAT SUR LA MEUSE. Etching and Drypoint.

G. 302.

17- ARTIST'S PROOF on heavy buff "Whatman" paper, signed in pencil.  
With original size margin and in PRIME CONDITION. VERY FINE.  
Height,  $13\frac{3}{4}$ ; length,  $19\frac{3}{4}$  inches.

GRAVESANDE, CHARLES STORM VAN 'S

152. PORT A FLESSINGUE. Etching and Drypoint.

G. 307.

10- ARTIST'S PROOF on heavy buff "Whatman" paper, signed in pencil.  
With good margin and in EXCELLENT CONDITION. FINE.  
Height,  $10\frac{1}{8}$ ; length,  $13\frac{3}{4}$  inches.

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GRAVESANDE, CHARLES STORM VAN 'S

153. ESTACADE MARÉE HAUTE. FLESSINGUE. Etching.

G. 388.

16- SECOND STATE. Artist's proof on buff "Whatman" paper and signed in pencil. With good margin and in FINE CONDITION.  
Height,  $10\frac{1}{2}$ ; length,  $13\frac{3}{4}$  inches.

GRAVESANDE, CHARLES STORM VAN 'S

154. LA MEUSE DEVANT ROTTERDAM. Etching and Drypoint.

G. 504.

15- Artist's proof on Japanese vellum, signed in pencil and marked "one of the best proofs" apparently in the etcher's handwriting.  
With good margin. VERY BRILLIANT IMPRESSION.  
Height,  $11\frac{1}{8}$ ; length,  $16\frac{5}{8}$  inches.



# AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF MR. JOHN BOLAND

Second Session, Numbers 155 to 325, inclusive

TUESDAY EVENING, FEBRUARY 3<sup>rd</sup>, AT 8:15 O'CLOCK

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## SIR FRANCIS SEYMOUR HADEN

Born in London, September 16, 1818; died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art." P. G. HAMERTON.

### HADEN, SIR FRANCIS SEYMOUR

155. KENSINGTON GARDENS. (THE SMALL PLATE). 1859. Etching and Drypoint.

Harrington, No. 12.

115- THIRD STATE; a few dry-point touches are added and the effect resembles that of the first state, but there is neither second signature, nor date. Artist's proof on buff "O.W.P. & A.C.L." paper, signed in pencil. With good margin and in excellent condition. VERY BRILLIANT IMPRESSION.

Published as No. III in "Etudes à l'eau-forte," under the title "Lord Harrington's House from Kensington Gardens."

Height,  $6\frac{1}{4}$ ; width,  $4\frac{5}{8}$  inches.

### HADEN, SIR FRANCIS SEYMOUR

156. MYTTON HALL. 1859. Drypoint.

Harrington, No. 14.

475- FIRST STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. A SUPERB IMPRESSION with original size margin. IN PRIME CONDITION.

Published as No. XXIV in "Etudes à l'eau-forte." 1865.

Height,  $4\frac{3}{4}$ ; length,  $10\frac{1}{8}$  inches.

Mytton Hall is an old Henry VII house on the bank of the river Ribble in Lancashire where Mr. Haden was in the habit of staying when out for Salmon fishing.

[See Frontispiece for illustration]

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HADEN, SIR FRANCIS SEYMOUR

157. EGHAM. 1859. Etching.

Harrington, No. 15.

120- THIRD STATE; there are only eight birds in the sky and the shadow in the boat to the right is reduced in size. ARTIST'S PROOF ON PARCHMENT, signed in pencil. Very rich impression with original size margin. IN PRIME CONDITION.

Published as No. XII in "Etudes à l'eau-forte". 1865.

Height,  $4\frac{7}{8}$ ; length,  $7\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

158. EGHAM LOCK. Etching.

Harrington, No. 16.

55- SECOND STATE; the signature on the plate removed and the sky made quite white, although early impression of this state have remains of the sky still visible. ARTIST'S PROOF ON PARCHMENT, signed in pencil. Fine early impression with original size margin. IN PRIME CONDITION.

Published as No. XIII in "Etudes à l'eau-forte". 1865.

Height,  $5\frac{7}{8}$ ; length,  $8\frac{3}{4}$  inches.

HADEN, SIR FRANCIS SEYMOUR

159. OUT OF STUDY WINDOW. Etching.

Harrington, No. 18.

5250 FIRST STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. Beautiful impression with original size margin. IN PRIME CONDITION.

Published as No. I. in "Etudes à l'eau-forte". 1865.

Height,  $4\frac{1}{8}$ ; length,  $9\frac{7}{8}$  inches.

Done from an upper window in Mr. Haden's house in Sloane St. 1859.

HADEN, SIR FRANCIS SEYMOUR

160. FULHAM. 1859. Etching and Drypoint.

Harrington, No. 19.

5750 FIRST STATE; before the churchtower was changed and made broader, the stonebridge was changed to a wooden bridge and before the tree trunks in outline on the right have been removed. Proof on thin Japan paper. EXTREMELY FINE IMPRESSION, VERY RICH.

Published as No. VI. in "Etudes à l'eau-forte". 1865.

Height,  $4\frac{1}{2}$ ; length, 11 inches.

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HADEN, SIR FRANCIS SEYMOUR

161. ON THE TEST. 1859. Drypoint.

Harrington, No. 20.

105- FIRST STATE. Artist's proof on "O.W.P. & A.C.L." paper, signed in pencil. With good margin. Extremely BRILLIANT IMPRESSION and of original beauty.

Height, 6; length, 9 inches.

"This plate and the Water Meadow were done on the same day. One at noon and the other very late in the evening. The Test (Hamshire) is a famous Trout stream"—S. H.

HADEN, SIR FRANCIS SEYMOUR

162. THE WATER MEADOW. 1859. Etching.

Harrington, No. 21.

65- SECOND STATE; a few added lines in the upper part of the sky and the downward rays to the right are duplicated. Artist's proof on "O.W.P. & A.C.L." paper, signed in pencil. Good margin BRILLIANT IMPRESSION.

Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

163. KENSINGTON GARDENS. (THE LARGER PLATE.) 1860. Etching.

Harrington, No. 28.

165- SECOND STATE; some added dry-point touches on one of the dependent branches to the right, and on the foliage above it. Artist's proof on India paper, signed in pencil. A SPLENDID IMPRESSION of this delightful plate.

Published in "A Selection of Etchings by the Etching Club." 1865. Height, 8; width,  $4\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

164. COMBE BOTTOM. 1860. Etching and Drypoint.

Harrington, No. 32.

50- TRIAL PROOF H, (before the 2nd state); some fresh drypoint work added to the right side and corner of the plate. The middle and lower portion of the plate still bare. Proof on "O.W.P. & A.C.L." paper and signed in pencil. With original size margin and in PERFECT CONDITION.

Inserted in the earlier numbers of "Etudes à l'eau-forte," 1866 to block out a portion of the letterpress.

Height,  $4\frac{1}{2}$ ; length, 8 inches.

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HADEN, SIR FRANCIS SEYMOUR

165. *SHERE MILL POND. (A SMALL STUDY).* Etching.

Harrington, No. 37.

5250

FIRST STATE. Artist's proof on old Holland paper, signed in pencil.

Good margin. Of very rich quality and well preserved.

Height,  $4\frac{1}{2}$ ; length,  $6\frac{5}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

166. *SHERE MILL POND. (THE LARGER PLATE).* Etching.

Harrington, No. 38.

400-

SECOND STATE; the whole of the sky removed. Artist's proof on parchment, signed in pencil. Superb impression with original size margin. OF UNSURPASSED QUALITY. VERY RARE.

Published as No. XV in "Etudes à l'eau-forte." 1865.

Height,  $6\frac{7}{8}$ ; length,  $12\frac{7}{8}$  inches.

"With the single exception of one plate by Claude, this is the finest etching of a landscape subject ever executed in the world." P. G. HAMERTON—*Etching and Etchers.*

HADEN, SIR FRANCIS SEYMOUR

167. *DUNDRUM RIVER.* 1867. Etching.

Harrington, No. 49.

4250

SECOND STATE; the signature added in the left upper corner over the faintly visible words, and the title "A River Bank" at the foot of the plate. Proof on India paper, with large margin.

Published in "Etching for the Art Union of London by the Etching Club," 1872.

Height 6; width  $5\frac{1}{2}$  inches.

HADEN, SIR FRANCIS SEYMOUR

168. *A SUNSET IN IRELAND.* 1863. Drypoint.

Harrington, No. 51.

725-

SECOND STATE. There is more work on the left bank, the signature is almost vertical and the date "1863" is added. Artist's proof on "G & D Blauw" paper, signed in peneil, and with original size margin. EXTREMELY RICH IMPRESSION OF GREAT TRANSPARENCY. VERY RARE OF SUCH QUALITY. ONE OF THE GEMS OF THE COLLECTION.

Height,  $5\frac{1}{2}$ ; length,  $8\frac{1}{2}$  inches.

[See Illustration]





SIR FRANCIS SEYMOUR HADEN  
A Sunset in Ireland  
[No. 168]

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

169. BATTERSEA REACH. 1863. Etching.

Harrington, No. 52.

40- SECOND STATE, the wherries in midstream, the sign-board in front, and the oars, are removed; the sky and water are also cleared and a balloon rises above the railway-bridge. In right upper corner, "Battersea Reach, Seymour Haden," in place of the former inscription. A few early impressions of this state, have a monkey instead of a cat on the quay wall. There are also many minor variations. ARTIST'S PROOF ON PARCHMENT, signed in pencil.

FINE EARLY IMPRESSION, with original size margin.

Published as No. II in "Études à l'eau-forte." 1865.

Height,  $5\frac{7}{8}$ ; length,  $8\frac{3}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

170. NEWCASTLE IN EMLYN. 1864. Etching.

Harrington, No. 62.

5-750 THE ONLY PUBLISHED STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin. Fine and rare in such condition.

Published as No. XX in "Études à l'eau-forte." 1865.

Height,  $4\frac{3}{8}$ ; length,  $5\frac{3}{4}$  inches.

HADEN, SIR FRANCIS SEYMOUR

171. HOUSE OF THE SMITH. 1864. Etching.

Harrington, No. 63.

5-750 FIRST STATE; before the large flat stone in the foreground, the reflections of the trees on the right bank and part of the bank itself, were removed. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin. FINE AND RARE in such condition.

Published as No. XVIII in "Études à l'eau-forte." 1865.

Height,  $4\frac{3}{8}$ ; length,  $5\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

172. KENARTH. 1864. Etching.

Harrington, No. 64.

50- THE ONLY PUBLISHED STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin. FINE AND RARE in such condition.

Published as No. II in "Études à l'eau-forte." 1865.

Height,  $4\frac{3}{8}$ ; length,  $5\frac{7}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

173. KILGAREN CASTLE. 1864. Etching.

Harrington, No. 65.

4450 THE ONLY PUBLISHED STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin. FINE AND RARE in such condition.

Published as No. XVII in "Etudes à l'eau-forte." 1865.

Height,  $4\frac{3}{8}$ ; length,  $5\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

174. CARDIGAN BRIDGE. 1864. Etching.

Harrington, No. 67.

3750 SECOND STATE; a few lines added on the water in the left lower corner and more shading on the high tree in the middle of the plate. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin. FINE AND RARE in such condition.

Published as No. XVI. in "Etudes à l'eau-forte." 1865.

Height,  $4\frac{3}{8}$ ; length,  $5\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

175. BRENTFORD FERRY. 1864. Etching.

Harrington, No. 75.

55- THE ONLY PUBLISHED STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. Fine, early impression, having "To Whistler" in drypoint, in the top left-hand corner. With original size margin. VERY RARE in such condition.

Published as No. XIV. in "Etudes à l'eau-forte." 1865.

Height,  $5\frac{1}{4}$ ; length,  $8\frac{3}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

176. KEW SIDE. 1864. Etching.

Harrington, No. 82.

45- THE ONLY PUBLISHED STATE. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin; VERY FINE AND RARE in such condition.

Published as No. XI in "Etudes à l'eau-forte." 1865.

Height,  $5\frac{3}{4}$ ; width,  $5\frac{1}{2}$  inches.

HADEN, SIR FRANCIS SEYMOUR

177. SUNSET ON THE THAMES. 1865. Etching and Drypoint.

Harrington, No. 93.

125- SECOND STATE; the interval between the two rays on the left is filled

[Continued

Second Session, Tuesday Evening, February 3rd

[No. 177—*Continued*]

in by new work, and stratus, obliquely disposed, are forming towards the horizon. ARTIST'S PROOF ON PARCHMENT, signed in pencil. With original size margin; VERY FINE AND RARE in such condition.

Published as No. V. in "Etudes à l'eau-forte." 1865.

Height,  $5\frac{1}{4}$ ; length,  $8\frac{1}{4}$  inches.

"The effect of light is given with such magnificent force, that the whole sky flames." HAMERTON'S *Etching and Etchers*.

HADEN, SIR FRANCIS SEYMOUR

178. HORSLEY'S COTTAGES. 1865. Etching and Drypoint.

Harrington, No. 101.

60—SECOND STATE; added drypoint on the large trees to the right, the forms of which are more graceful. The foreground pond is reduced in tone. Artist's proof on "O.W.P. & A.C.L." paper, signed in pencil. With good margin and in FINE CONDITION.

Height,  $6\frac{7}{8}$ ; length,  $9\frac{3}{4}$  inches.

HADEN, SIR FRANCIS SEYMOUR

179. OLD WELLESLEY HOUSE. 1865. Etching.

Harrington, No. 102.

40—THE ONLY PUBLISHED STATE. Artist's proof on "Whatman" paper, signed in pencil. With large margin and in FINE CONDITION.

Height,  $6\frac{7}{8}$ ; length, 10 inches.

HADEN, SIR FRANCIS SEYMOUR

180. OLD CHELSEA CHURCH. 1865. Etching and Drypoint.

Harrington, No. 110.

45—THE ONLY PUBLISHED STATE. Proof on India paper with large margin.

Published in "Etchings for the Art Union of London by the Etching Club." 1872.

Height,  $4\frac{1}{2}$ ; length,  $7\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

181. HARRY KELLY'S, PUTNEY. 1865. Etching and Drypoint.

Harrington, No. 117.

50—THE ONLY PUBLISHED STATE. Artist's proof on old Holland paper, signed in pencil. It also bears the printer's Mr. Goulding's autograph "Good proof F. Goulding Printer." With original size margin and in PERFECT CONDITION.

Height,  $4\frac{3}{8}$ ; length, 7 inches.

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

182. A CASTLE, COUNTY WICKLOW. 1865. Etching and Drypoint.

Harrington, No. 121.

40- THE ONLY PUBLISHED STATE. Artist's proof on English etching paper. Good margin and in FINE CONDITION.

Height, 4; length,  $5\frac{1}{2}$  inches.

HADEN, SIR FRANCIS SEYMOUR

183. THE THREE SISTERS. 1868. Etching.

Harrington, No. 129.

140- FIRST STATE; before the drypoint touches in the right lower corner, in the centre on the knoll, on the left side of the tree-stump to the left and in the bank beyond it, etc. Artist's proof on old Holland paper, signed in pencil. With original size margin and in splendid condition.

Height,  $5\frac{1}{2}$ ; length,  $8\frac{3}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

184. BATTERSEA BRIDGE. 1868. Etching and Drypoint.

Harrington, No. 135.

8250 SECOND STATE; the shading of the uppermost cloud on the left is removed, the hoisted sail is darker, and the reflection of the moon in the water instead of being circular is half a circle. Artist's proof on "Whatman" paper, signed in pencil. With large margin and in PRIME CONDITION.

Height, 7; length, 10 inches.

HADEN, SIR FRANCIS SEYMOUR

185. THE INN, PURFLEET. 1869. Etching.

Harrington, No. 139.

5250 FIRST STATE; "Purfleet" added on the left and on the right, following "1869" "Seymr Haden ft." Artist's proof on "Whatman" paper, signed in pencil and with the annotation "*First proof taken from plate in first state—unpublished S. H.*"

Height,  $7\frac{1}{8}$ ; length, 10 inches.

From the Sir William Drake Collection.

HADEN, SIR FRANCIS SEYMOUR

186. WHITFIELD YEW. 1869. Etching.

Harrington, No. 143.

40- THE ONLY PUBLISHED STATE. Artist's proof on etching paper, signed in pencil. With good margin.

Height, 6; length,  $9\frac{3}{8}$  inches.

From the Seymour Haden Jr. Collection.

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

187. THE TWO SHEEP. 1870. Etching.

Harrington, No. 144.

35- THE ONLY PUBLISHED STATE. Artist's proof on old Holland paper, signed in pencil. With original size margin and in FIRST CLASS CONDITION.

Height,  $4\frac{1}{2}$ ; length, 6 inches.

HADEN, SIR FRANCIS SEYMOUR

188. BREAKING UP OF THE AGAMEMNON. 1870. Etching.

Harrington, No. 145.

37- FIRST STATE; before a smoking chimney, a brig under sail, stem on and two small sailing-boats, which appear in the distance beneath the bow of the ship, were replaced by dockyard sheds. Artist's proof on "Whatman" paper, signed in pencil. With the original size margin at top, bottom and left side, while the entire margin at the right side up to the plate-mark has been lost and is skillfully replaced. An unusually FINE IMPRESSION.

Height,  $7\frac{7}{8}$ ; length,  $16\frac{3}{8}$  inches.

[See Reproduction]

HADEN, SIR FRANCIS SEYMOUR

189. A BRIG AT ANCHOR. 1870. Etching.

Harrington, No. 147.

40- THE ONLY PUBLISHED STATE. Artist's proof on "Whatman" paper, signed in pencil. Early impression before the publication in the "Portfolio." With large margin and in perfect condition.

Published in the "Portfolio" 1876, p. 116.

Height,  $5\frac{1}{2}$ ; length,  $8\frac{1}{4}$  inches.

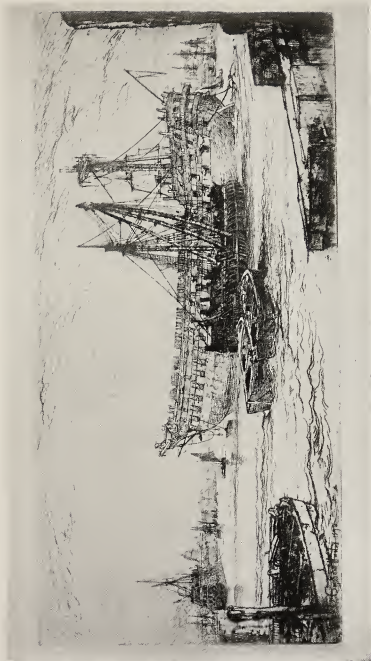
HADEN, SIR FRANCIS SEYMOUR

190. WINDMILL HILL. (No. 1) 1877. Drypoint.

Harrington, No. 163.

85- FIRST STATE; the hedge is bent by the wind towards the right and the roof of the house which before was mainly white is now wholly shaded. Artist's proof on old ribbed paper, signed in pencil. With large margin and in PRIME CONDITION.

Height, 6; length,  $8\frac{7}{8}$  inches.



SIR FRANCIS SEYMOUR HADEN  
Breaking up of the Agamemnon  
[No. 188]

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

191. NINE BARROW DOWN. 1877. Drypoint.

Harrington, No. 167.

3750 THE ONLY PUBLISHED STATE. Artist's proof on old English ribbed paper, signed in pencil. With large margin and in EXCELLENT CONDITION.

Height,  $5\frac{7}{8}$ ; length,  $8\frac{7}{8}$  inches.

From the Seymour Haden Jr. Collection.

HADEN, SIR FRANCIS SEYMOUR

192. THE KEEP. 1877. Drypoint.

Harrington, No. 168.

35- SECOND STATE; the trunk of the large tree in the foreground has been remodelled in which process "Haden" has been scraped out, etc. Artist's proof on etching paper, signed in pencil. With original size margin and in FINE CONDITION.

Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

193. THE SLUICE. 1877. Drypoint.

Harrington, No. 169.

4750 THE ONLY PUBLISHED STATE. Artist's proof on "Whatman" paper, signed in pencil. With large margin and in VERY FINE CONDITION. Height,  $5\frac{1}{2}$ ; length, 8 inches.

From the Seymour Haden Jr. Collection.

HADEN, SIR FRANCIS SEYMOUR

194. THE CABIN. 1877. Drypoint.

Harrington, No. 170.

4250 THE ONLY PUBLISHED STATE. Artist's proof on old Holland paper, signed in pencil. With the original size margin and PARTICULARLY FINE AND FRESH.

Height,  $5\frac{1}{2}$ ; length,  $8\frac{1}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

195. NEWTON MANOR. 1877. Drypoint.

Harrington, No. 174.

45- TRIAL PROOF "d"; before the cliff nearest to the yacht has been removed, etc., etc. Artist's proof on old Holland paper, signed in pencil. With original size margin and EXCEEDINGLY BRILLIANT.

Height,  $5\frac{7}{8}$ ; length,  $8\frac{7}{8}$  inches.



Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

196. CHALLOW FARM. 1877. Drypoint.

Harrington, No. 175.

85- THE ONLY PUBLISHED STATE. Artist's proof on old Holland paper, signed in pencil. With good margin. A VERY BRILLIANT PROOF and in FINE CONDITION. RARE.

Height, 6; length,  $8\frac{3}{4}$  inches.

HADEN, SIR FRANCIS SEYMOUR

197. WAREHAM BRIDGE. 1877. Drypoint.

Harrington, No. 176.

85- THE ONLY PUBLISHED STATE. Artist's proof on "O.W.P. & A.C.L." paper, signed in pencil. With good margin and in EXCELLENT CONDITION.

Height, 6; length,  $8\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

198. THE WILLOWS. 1877. Drypoint.

Harrington, No. 181.

45- SECOND STATE; the lambs are much lighter in tone and there is another tree trunk and more brushwood added, behind them, hiding the path leading to the left. Artist's proof on old ribbed paper, signed in pencil. With good margin and well preserved.

Height,  $5\frac{7}{8}$ ; length,  $8\frac{3}{4}$  inches.

HADEN, SIR FRANCIS SEYMOUR

199. OUTSIDE THE CORK CONVENT, CINTRA. 1877. Drypoint.

Harrington, No. 194.

35- THE ONLY PUBLISHED STATE. Artist's proof on old ribbed paper, signed in pencil. With good margin and in FINE CONDITION.

Height, 6; length,  $8\frac{7}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

200. INSIDE THE CORK CONVENT. CINTRA. 1877. Drypoint.

Harrington, No. 195.

35- THE ONLY PUBLISHED STATE. Artist's proof on etching paper, signed in pencil. With the original size margin and in perfect condition. A SPLENDID IMPRESSION.

Height, 6; length,  $8\frac{7}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

201. THAMES FISHERMEN. (THE SECOND PLATE). 1878. Etching.  
Harrington, No. 198.

40- THE ONLY PUBLISHED STATE. Artist's proof on old ribbed paper and signed in pencil. With good margin and in PRIME CONDITION.  
Height,  $5\frac{7}{8}$ ; length,  $8\frac{7}{8}$  inches.  
From the Seymour Haden Jr. Collection.

HADEN, SIR FRANCIS SEYMOUR

202. WINDSOR. 1878. Etching.  
Harrington, No. 199.

95- FIRST STATE, before the bough which crosses the sail has been removed. Artist's proof on "Whatman" paper, signed in pencil, With original size margin. A splendid proof—*only 25 impressions*.  
Height, 13; length,  $17\frac{5}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

203. GREENWICH. 1879. Etching.  
Harrington, No. 207.

75- FIRST STATE; the foreground boat is in ruins and the sun is visible. Artist's proof on "Whatman" paper, signed in pencil. With original size margin, having nailholes around the edge from stretching. A VERY VIGOROUS IMPRESSION.  
Height,  $13\frac{3}{8}$ ; length,  $20\frac{1}{2}$  inches.

HADEN, SIR FRANCIS SEYMOUR

204. A LANCASHIRE RIVER. 1881. Etching and Drypoint.  
Harrington, No. 215.

95- SECOND STATE; the clouds touch the hill-tops and the shading on the bull has almost disappeared. Artist's proof on "Whatman" paper, signed in pencil. With original size margin and in PRIME CONDITION.  
Height, 11; length, 16 inches.

HADEN, SIR FRANCIS SEYMOUR

205. THE VILLAGE FORD. 1881. Etching and Drypoint.  
Harrington, No. 216.

4250- FIRST STATE; before the man with a ladder by the haystack. Artist's proof on etching paper, signed in pencil, also bearing the inscription "*Col. F. Goulding Imp.*" in the printer's handwriting. With large margin and in EXCELLENT CONDITION.  
Height, 7; length,  $10\frac{1}{4}$  inches.  
From the Collection of F. Goulding.



SIR FRANCIS SEYMOUR HADEN  
A Salmon River  
[No. 208]

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

206. ENCOMBE WOODS (No. 2). 1882. Etching.

Harrington, No. 219.

40- FIRST STATE, before the additional shading on the large tree to the right, etc. Artist's proof on "Whatman" paper, signed in pencil. With good margin and in VERY FINE CONDITION.

Height,  $8\frac{3}{8}$ ; length,  $13\frac{3}{8}$  inches.

HADEN, SIR FRANCIS SEYMOUR

207. THE THREE CALVES. 1882. Etching and Drypoint.

Harrington, No. 222.

275- THE ONLY PUBLISHED STATE. Artist's proof on "O.W.P. & A.C.L." paper, signed in pencil. With original size margin and in SPLENDID CONDITION.

Height, 6; length,  $9\frac{1}{2}$  inches.

HADEN, SIR FRANCIS SEYMOUR

208. A SALMON RIVER. 1884. Etching and Mezzotint.

Harrington, No. 226.

625- FIRST STATE; "Seymour Haden" in the blank margin below. Artist's proof on "Whatman" paper, signed in pencil. With original size margin and in PRIME CONDITION.

Published as a frontispiece to "Recollections of Fly Fishing, etc." by Edward Hamilton M.D., London. 1884.

Height,  $4\frac{3}{4}$ ; length,  $6\frac{1}{4}$  inches.

[See Illustration]

HADEN, SIR FRANCIS SEYMOUR

209. BREAKING UP OF THE AGAMEMNON. 1886. Etching and Mezzotint.

Harrington, No. 229.

50- FIRST STATE; before the sky was changed to a band of stratus right across the plate, with clear sky above. Artist's proof on "Whatman" paper, and signed in pencil. With original size margin and in PRIME CONDITION.

Height,  $10\frac{1}{4}$ ; length, 19 inches.

HADEN, SIR FRANCIS SEYMOUR

210. GRAYLING FISHING. Mezzotint.

Harrington, No. 241.

70- THE ONLY PUBLISHED STATE. Artist's proof on "O.W.P. & A.C.L." paper. Signed in pencil. With original size margin, and in PRIME CONDITION.

Height,  $7\frac{1}{2}$ ; length,  $11\frac{7}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

HADEN, SIR FRANCIS SEYMOUR

211. WOODCOTE MANOR, SEYMOUR HADEN'S HOUSE. Etching.

20- Etched by Percy Thomas. Artist's proof on old ribbed paper, signed in pencil.

Height,  $10\frac{5}{8}$ ; length,  $10\frac{1}{2}$  inches.

HADEN, SIR FRANCIS SEYMOUR

212. THE ENGRAVED WORKS OF SIR FRANCIS SEYMOUR HADEN. An Illustrated and Descriptive Catalogue. By H. Nazeby Harrington. With 100 plates containing reproductions of 250 etchings. 4to, half morocco, gilt top, uncut. Liverpool: Henry Young & Sons, 1910.

90-

LARGE PAPER. Edition limited to 75 copies, of which this is No. 42. Signed by the author.

HADEN, SIR FRANCIS SEYMOUR

213. A DESCRIPTIVE CATALOGUE To the Etched Work of Francis Seymour Haden. By Sir William Drake. London, 1880; [ALSO] A Supplement to Sir William Drake's Catalogue of the ETCHED WORK OF SIR FRANCIS SEYMOUR HADEN. By H. Nazeby Harrington. London, 1903. Together, 2 vols. 8vo, uncut.

30-

JOSEPH ISRAELS

Born at Groningen in 1824. Celebrated painter.

ISRAELS, JOSEPH

214. BY THE FIRESIDE. Etching.

55- PROOF OF THE FIRST STATE, on Japanese vellum, with a dedication to Mr. A. Giacomelli, the eminent art writer, by the publishers. Arnold & Tripp.

Height,  $15\frac{3}{4}$ ; width, 11 inches.

From the Jules Gerbeau Collection.

ISRAELS, JOSEPH

215. THE FISHERMAN. Etching.

35- TRIAL PROOF on Japanese vellum with a dedication to Mr. H. Giacomelli the eminent art writer, by the publishers Arnold & Tripp.

Height,  $15\frac{7}{8}$ ; width,  $10\frac{3}{4}$  inches.

From the Jules Gerbeau Collection.

Second Session, Tuesday Evening, February 3rd

ISRAELS, JOSEPH

216. WATCHING FOR BOATS. Etching.

Etched by C. Dake after the painting by Joseph Israels.

20- REMARQUE PROOF on parchment, signed in pencil by both painter and etcher. IN FINE CONDITION.

Height,  $15\frac{1}{2}$ ; width,  $11\frac{5}{8}$  inches.

CHARLES JACQUE

Celebrated painter-etcher of the Barbizon School.

JACQUE, CHARLES

217. TIR À LA BÉCASSE. 1864. Etching. Drypoint and Roulette.

Guiffrey, No. 177.

10- THIRD STATE. The sky is cleaned. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $6\frac{1}{4}$ ; width, 4 inches.

JACQUE, CHARLES

218. PREMIÈRE LEÇON D'EQUITATION. 1864. Etching. Drypoint and Roulette.

Guiffrey, No. 178.

15- SECOND STATE. The bonnet is still shaded. Proof before letters on French etching paper, "Archettes," with original size margin and in FINE CONDITION.

Height,  $6\frac{1}{4}$ ; length,  $7\frac{7}{8}$  inches.

JACQUE, CHARLES

219. LE PRINTEMPS. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 180.

1750 FOURTH STATE. The entire plate has been worked over again. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $7\frac{7}{8}$ ; width, 6 inches.

JACQUE, CHARLES

220. PASTORALE. 1864. Etching and Drypoint.

Guiffrey, No. 180.

1250 FOURTH STATE. The entire plate has been gone over again. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $10\frac{7}{8}$ ; width,  $8\frac{1}{4}$  inches.

Second Session, Tuesday Evening, February 3rd

JACQUE, CHARLES

221. LE REPOS. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 181.

1750 FIFTH STATE. Cows have been substituted for sheep, the shepherd is seated and the dog has been removed; the plate is finished. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $8\frac{5}{8}$ ; width,  $6\frac{5}{8}$  inches.

JACQUE, CHARLES

222. LE LABOURAGE. 1864. Etching and Drypoint.

Guiffrey, No. 182.

1250 SECOND STATE. The man is wearing a bonnet. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $8\frac{1}{2}$ ; length,  $10\frac{3}{4}$  inches.

JACQUE, CHARLES

223. L'ARRIVÉE AU CHAMP. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 183.

15- THIRD STATE. The plate is completely gone over again. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $5\frac{1}{4}$ ; length,  $9\frac{3}{8}$  inches.

JACQUE, CHARLES

224. PÊCHE AU VIF. 1864. Etching and Drypoint.

Guiffrey, No. 184.

10- SECOND STATE. The entire plate gone over with the needle. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height, 6; length,  $8\frac{3}{8}$  inches.

JACQUE, CHARLES

225. L'ÉrÉ. Etching, Drypoint and Roulette.

Guiffrey, No. 185.

10- SECOND STATE. The entire plate worked over again. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $8\frac{1}{4}$ ; width,  $5\frac{1}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

JACQUE, CHARLES

226. LE MATIN. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 186.

12.50

THIRD STATE. The entire plate gone over with the needle, the smoke of the chimney removed and the sky strengthened. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $5\frac{1}{2}$ ; length,  $8\frac{1}{4}$  inches.

JACQUE, CHARLES

227. PETITS, PETITS!! 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 187.

17.50

SECOND STATE. The plate is completely gone over with the needle. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height, 6; length,  $7\frac{5}{8}$  inches.

JACQUE, CHARLES

228. PAYSAGE. 1864. Etching and Drypoint.

Guiffrey, No. 188.

20-

SECOND STATE. The plate is completely gone over with the needle. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $6\frac{1}{2}$ ; length, 10 inches.

JACQUE, CHARLES

229. UNE FERME. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 189.

15-

THIRD STATE. There is additional work on the ground under the sheep. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $6\frac{7}{8}$ ; length,  $8\frac{1}{2}$  inches.

JACQUE, CHARLES

230. PIFFERARIS. 1864. Etching and Drypoint.

Guiffrey, No. 190.

17.50

SECOND STATE. The heads are entirely reworked with the needle. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height 9; width,  $6\frac{1}{4}$  inches.



Second Session, Tuesday Evening, February 3rd

JACQUE, CHARLES

231. LA RENTRÉE. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 191.

25- SECOND STATE. Drypointed all over and some very black holes added on the wall. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.  
Height,  $6\frac{1}{2}$ ; length,  $8\frac{1}{2}$  inches.

JACQUE, CHARLES

232. PAYSAGE. 1864. Etching and Drypoint.

Guiffrey, No. 192.

15- SECOND STATE. Additional shading on the foremost cow. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.  
Height,  $7\frac{3}{4}$ ; width,  $5\frac{3}{8}$  inches.

JACQUE, CHARLES

233. VACHES HOLLANDAISES. 1864. Etching and Drypoint.

Guiffrey, No. 193.

10- SECOND STATE. The entire plate worked over again. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.  
Height,  $6\frac{1}{2}$ ; length,  $9\frac{3}{4}$  inches.

JACQUE, CHARLES

234. REPAS. 1864. Etching and Drypoint.

Guiffrey, No. 194.

1250 THIRD STATE. There is additional work all over the plate. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.  
Height,  $6\frac{1}{8}$ ; width, 5 inches.

JACQUE, CHARLES

235. L'HIVER. 1864. Etching and Drypoint.

Guiffrey, No. 195.

1750 SECOND STATE. Horizontal lines added on the sky and other work with the needle. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.  
Height,  $4\frac{3}{4}$ ; length,  $7\frac{1}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

JACQUE, CHARLES

236. LES PETITES VACHÈRES. 1864. Etching and Drypoint.

Guiffrey, No. 196.

1250 SECOND STATE. Drypointed all over. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $6\frac{3}{4}$ ; width, 5 inches.

JACQUE, CHARLES

237. UN COIN DE COUR. Etching and Drypoint.

Guiffrey, No. 197.

15- SECOND STATE. The plate has been worked again with the needle. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height, 7; width,  $5\frac{1}{4}$  inches.

JACQUE, CHARLES

238. L'ABREUVOIR. 1864. LE PETIT PORCHER. 1864. Etching and Drypoint.

Guiffrey, Nos. 198 and 199.

1250 SECOND STATE. The plates have been worked over with the needle. Proof before letter on one sheet French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $5\frac{3}{4}$ ; length,  $8\frac{1}{4}$  inches.

Height,  $4\frac{1}{2}$ ; length, 7 inches.

JACQUE, CHARLES

239. LE CHEMIN DE HALAGE. 1864. Etching and Drypoint.

Guiffrey, No. 200.

10- THIRD STATE. Drypoint on the horses as well as trees. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $8\frac{3}{8}$ ; width,  $6\frac{3}{4}$  inches.

JACQUE, CHARLES

240. COQ ET POULES. 1864. Etching, Drypoint and Roulette.

Guiffrey, No. 201.

2250 SECOND STATE. The plate is gone over with the needle and the roulette. Proof before letters on French etching paper "Archettes," with original size margin and in FINE CONDITION.

Height,  $6\frac{7}{8}$ ; length,  $8\frac{3}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

**JULES FERDINAND JACQUEMART**

French engraver. Born, 1837; died 1880. Chevalier of the Legion of Honor.

**JACQUEMART, JULES**

241. CALICE DE CRISTAL DE ROCHE. Etching.

Beraldi, No. 128.

6- PROOF on white "Rives" paper with the original size margin. Early impression before the inscription at the top. In FINE CONDITION. Published as No. 4 of "Les Gemmes et Joyaux de la Couronne." 1868. Chalcographie du Louvre. Height,  $15\frac{3}{8}$ ; width,  $11\frac{3}{8}$  inches.

**JACQUEMART, JULES**

242. RELIQUAIRE. 1865. Etching.

Beraldi, No. 136.

6- PROOF on white "Rives" paper, with original size margin and in splendid condition. Published as No. 12 of "Les Gemmes et Joyaux de la Couronne." 1868. Chalcographie du Louvre. Height,  $16\frac{1}{2}$ ; width,  $11\frac{1}{8}$  inches. From the Jules Gerbeau Collection.

**JACQUEMART, JULES**

243. AIGUIÈRE DE CRISTAL DE ROCHE. 1864. Etching.

Beraldi, No. 141.

10- PROOF on white "Rives" paper, with original size margin and in SPLENDID CONDITION. Published as No. 17 of "Les Gemmes et Joyaux de la Couronne." 1868. Chalcographie du Louvre. Height,  $15\frac{1}{4}$ ; width,  $11\frac{1}{4}$  inches. From the Jules Gerbeau Collection.

**JACQUEMART, JULES**

244. CRISTAL DE ROCHE. AIGUIÈRE DU TEMPS DE HENRI II. Etching.

Beraldi, No. 169.

15- PROOF on white "L. Tachner" paper, with original size margin and in FINE CONDITION. Published as No. 45 of "Les Gemmes et Joyaux de la Couronne." 1868. Chalcographie du Louvre. Height,  $16\frac{3}{4}$ ; width,  $11\frac{5}{8}$  inches. From the Jules Gerbeau Collection.

*Second Session, Tuesday Evening, February 3rd*

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**JOHANN BARTHOLD JONGKIND**

Celebrated painter, born in Holland 1819, pupil of Isabey.

**JONGKIND, JOHANN BARTHOLD**

245. TOWING A CANAL BOAT, HOLLAND. 1862. Etching.

Beraldi, Nos. 1-7.

17- PROOF without the title, but with "Jongkind feeit 1862" reversed in the right lower corner and below the border line "Impt A. Delatre Rue St. Jacques 265 Paris." On "Hallines" paper, with large margin. FINE.

Published in "Cahier de six eaux-fortes, vues de Hollande par Jongkind. Paris 1862 (Imp. Delâtre)."

Height, 7; length, 8½ inches.

**JONGKIND, JOHANN BARTHOLD**

246. CANAL IN HOLLAND. 1862. Etching.

Beraldi, Nos. 1-7.

15- PROOF without the title, but with No. 1 reversed in the right upper corner and with "Jongkind feeit 1862" reversed in the right lower corner. Below the border line of the right lower corner "Impt A. Delatre Rue St. Jacques 265 Paris." On "Hallines" paper, with large margin. FINE.

Published in "Cahier de six eaux-fortes, vues de Hollande par Jongkind. Paris 1862 (Imp. Delâtre)."

Height, 6¾; length, 8¼ inches.

**JONGKIND, JOHANN BARTHOLD**

247. A CANAL BOAT. 1862. Etching.

Beraldi, Nos. 1-7.

250- PROOF without the title, but with "Jongkind feeit 1862" reversed in the right lower corner and below the border line "Impt A. Delatre Rue St. Jacques 265 Paris." On "Hudelist" paper, with large margin. FINE.

Published in "Cahier de six eaux-fortes, vues de Hollande par Jongkind. Paris 1862. (Imp. Delâtre)."

Height, 6¾; length, 8¼ inches.

**JONGKIND, JOHANN BARTHOLD**

248. SORTIE DU PORT DE HONFLEUR. 1865. Etching.

Beraldi, No. 13.

15- PROOF on Japanese vellum, signed on the plate only in etching. Height, 9¼; length, 12½ inches.

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JONGKIND, JOHANN BARTHOLD

249. L'ESCAUT À ANVERS, SOLEIL COUCHANT. 1868. Etching.

Beraldi, No. 15.

25- PROOF, with "Anvers Jongkind 1868" etched in the right lower corner, printed on Dutch etching paper, with large margin. FINE. Height,  $6\frac{1}{4}$ ; length,  $9\frac{1}{2}$  inches.

JONGKIND, JOHANN BARTHOLD

250. CANAL DE HOLLANDE PRÈS DE ROTTERDAM. 1867. Etching.

Beraldi, No. 16.

2250- PROOF, with "Rotterdam 1867 Jongkind" etched in the right lower corner. On Dutch etching paper with large margin. FINE. Height,  $5\frac{3}{4}$ ; length,  $7\frac{5}{8}$  inches.

FREDERIC AUGUSTE LAGUILLERMIE

Born at Paris. Pupil of Flameng and Bouguereau. Member of the Printsellers' Association.

LAGUILLERMIE, FREDERIC AUGUSTE

251. CHILDREN'S AFTERNOON TEA. 1890. Etching.

14- Etched by F. A. Laguillermie after a painting by Sir J. E. Millais. ARTIST'S PROOF on parchment, signed in pencil by both artists, and stamped by the Printsellers' Association as being of the first hundred. With original size margin and in SPLENDID CONDITION. Height,  $20\frac{3}{4}$ ; length,  $24\frac{3}{4}$  inches.

LAGUILLERMIE, FREDERIC AUGUSTE

252. THE CHILDREN OF CHARLES I. 1889. Etching.

Etched by F. A. Laguillermie after a painting by A. van Dyck.

15- THE ONLY PUBLISHED STATE. Artist's proof on Japanese vellum, signed in pencil by the etcher, and stamped by the Printsellers' Association as being of the first hundred. With original size margin and in EXCELLENT CONDITION. *Plate destroyed.* Height,  $25\frac{5}{8}$ ; length,  $32\frac{3}{4}$  inches.

DAVID LAW

Scotch Engraver. Born in Edinburgh, 1831.

LAW, DAVID

253. ALMWICK CASTLE. 1888. Etching.

15- ARTIST'S PROOF on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. Very fine impression with original size margin and in PERFECT CONDITION.

Height, 19; length, 29 inches.

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LAW, DAVID

254. BALMORAL CASTLE. 1890. Etching.

ARTIST'S PROOF on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. Very fine impression with original size margin and in EXCELLENT CONDITION.

Height,  $19\frac{1}{2}$ ; length,  $28\frac{1}{2}$  inches.

LAW, DAVID

255. DURHAM CATHEDRAL. 1895. Etching.

ARTIST'S PROOF on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in PERFECT CONDITION.

Height,  $20\frac{3}{8}$ ; length,  $28\frac{3}{4}$  inches.

LAW, DAVID

256. EDINBURGH. 1887. Etching.

ARTIST'S PROOF on Japanese vellum, signed in pencil. Very fine impression with original size margin and in PERFECT CONDITION.

Height, 21; length,  $30\frac{1}{2}$  inches.

**LIONEL LECOUTEUX**

Born at Mans. Pupil of Waltner.

LECOUTEUX, LIONEL

257. AU PATURAGE. Etching.

Etched after a painting by Jules Dupré.

REMARQUE PROOF on parchment, signed in pencil by both artists. With original size margin and in PERFECT CONDITION. RARE.

Height,  $17\frac{1}{2}$ ; length, 23 inches.

**ALPHONSE LEGROS**

"Born at Dijon in 1837, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . . He has been fed on the Renaissance, and on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—FREDERICK WEDMORE.

LEGROS, ALPHONSE

258. HEAD OF A MONK. Etching.

Beraldi, No. 5.

PROOF on China paper, which seems to have peeled off the plate paper. Very small margin.

Height,  $4\frac{1}{8}$ ; width,  $4\frac{1}{8}$  inches.

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LEGROS, ALPHONSE

259. PORTRAIT OF AN OLD SPANIARD. Etching and Drypoint.

Beraldi, No. 21.

2/- PROOF on "Van Gelder" paper. Full margin.  
Height, 11; width,  $7\frac{3}{8}$  inches.

LEGROS, ALPHONSE

260. PAYSAN BRETON. Drypoint and Etching.

Beraldi, No. 29.

10/- PROOF on buff "Whatman" paper. Large margin.  
Height,  $7\frac{1}{8}$ ; width,  $8\frac{7}{8}$  inches.

LEGROS, ALPHONSE

261. PORTRAIT DE M. J. DALOU. Etching.

Beraldi, No. 41.

4250 FIFTH STATE (Malassis & Thibaudeau). Artist's proof with the  
borderline and "A. Legros" etched in the left lower corner. Printed  
on soft Japan paper. Large margin. FINE.  
Height, 10; width,  $6\frac{1}{4}$  inches.

"It will be in part by such masculine, yet refined and graceful portraits  
as those of M. Dalou and M. Poynter, such subtle ones as that of Cardinal  
Manning that Legros will stand high."—FRED'K WEDMORE.

LEGROS, ALPHONSE

262. PORTRAIT OF SIR EDWARD POYNTER, PRESIDENT OF THE ROYAL  
ACADEMY. Etching.

30/- Beraldi, No. 42.

ARTIST'S PROOF on soft Japan paper, signed in pencil. Very large  
margin. VERY FINE.  
Height,  $10\frac{1}{4}$ ; width,  $6\frac{3}{4}$  inches.

LEGROS, ALPHONSE

263. PROCESSION DANS UNE ÉGLISE ESPAGNOLE. Etching.

Beraldi, No. 49.

75/- ARTIST'S PROOF on "Whatman" paper, signed in pencil. With good  
margin and in FINE CONDITION.  
Height,  $16\frac{5}{8}$ ; length,  $27\frac{1}{8}$  inches.

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LEGROS, ALPHONSE

264. PEASANT WOMAN OF BOULOGNE. Etching and Drypoint.

750 Beraldi, No. 80.

PROOF on "Portfolio" paper. Good margin.

Height, 9; width,  $5\frac{7}{8}$  inches.

LEGROS, ALPHONSE

265. LES MENDICANTS ANGLAIS. 1874. Etching and Drypoint.

750 Beraldi, No. 85.

PROOF on soft Japan paper. Full margin.

Height,  $6\frac{3}{8}$ ; width,  $5\frac{3}{4}$  inches.

LEGROS, ALPHONSE

266. LA MORT DU VAGABOND. Etching and aquatint.

Beraldi, No. 89.

110- ARTIST'S PROOF printed in sepia, on slightly greenish old English paper, signed in pencil. A FINE STRONG IMPRESSION with large margin and in PERFECT CONDITION.

Height, 22; width,  $15\frac{3}{8}$  inches.

[See Illustration]

LEGROS, ALPHONSE

267. LE PAYSAGE À LA MARE. Etching.

Beraldi, No. 107.

100- PROOF on China paper. Good margin. Small tear repaired in upper margin. Fine. RARE.

Height,  $9\frac{1}{4}$ ; length,  $11\frac{3}{4}$  inches.

LEGROS, ALPHONSE

268. LE JOUEUR DE CONTRE-BASSE. Etching.

750 Beraldi, No. 133.

PROOF on China paper. Small margin.

Height,  $11\frac{3}{4}$ ; width,  $8\frac{3}{8}$  inches.

LEGROS, ALPHONSE

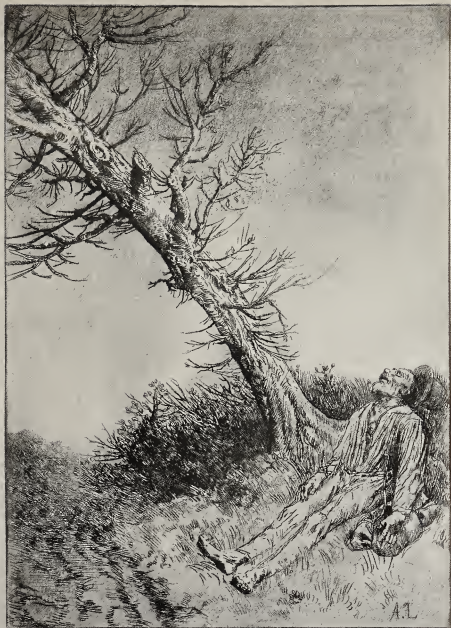
269. LE JOUEUR DE VIOLE. Etching and Drypoint.

Beraldi, No. 135.

30- ARTIST'S PROOF on China paper, signed in pencil. Large margin. slightly foxed. RARE.

Height,  $7\frac{3}{8}$ ; length, 10 inches.





ALPHONSE LEGROS  
La Mort du Vagabond  
[No. 266]

Second Session, Tuesday Evening, February 3rd

LEGROS, ALPHONSE

270. LA MORT ET LE BûCHERON. Etching and Drypoint.

Beraldi, No. 142.

25- PROOF on China paper, with small margin. FINE.  
Height,  $12\frac{5}{8}$ ; width,  $9\frac{1}{4}$  inches.

"Realist, but always poet in his treatment of themes which must needs repel as in the treatment of such a dramatic plate as *l'Incendie*, such a nobly imaginative plate as *La Mort et le Bucheron*."—F. WEDMORE.

[See Illustration]

LEGROS, ALPHONSE

271. L'INCENDIE. Etching.

Beraldi, No. 144.

15- PROOF on China paper, marked in pencil "5me Etat." Small margin.  
Height,  $9\frac{5}{8}$ ; length,  $10\frac{7}{8}$  inches.

LEGROS, ALPHONSE

272. LE CANAL. Drypoint. 1878.

Beraldi, No. 178.

210- ARTIST'S PROOF on buff "Whatman" paper. Signed in pencil and numbered "16." Large margin. Only 50 proofs were pulled of this plate, all signed and numbered and the plate destroyed. VERY RARE, and this being one of the first 20 naturally is exceptionally rich.

Height,  $6\frac{3}{4}$ ; length,  $10\frac{1}{8}$  inches.

A letter by the artist's son, relative to this plate, accompanies the same and reads,—

"Aug. 6. 09.

"Dear Sir:

"In reply to your letter of the 4th inst. to my father, I am sending you herewith the etching "*Le Canal*" which we have carefully compared with a proof from the original and my father has now signed it. He has been obliged to fix a charge of £1.10 for signing etching sent to him. . . . . You will readily understand that it is necessary to examine these proofs very carefully, owing to the number of forgeries which exist of this plate, and as good impressions are of high value, it is of great importance that forgeries do not obtain the pencil signature, which is the main safe-guard."

[See Illustration]



ALPHONSE LEGROS  
La Mort et le Bûcheron  
[No. 270]

Second Session, Tuesday Evening, February 3rd

LEGROS, ALPHONSE

273. STUDY. HEAD OF AN OLD MAN WITH A LONG BEARD. Drypoint and Etching.

Beraldi, No. 190.

40 - FIRST STATE. Artist's proof, before the cap was added. Printed on "Whatman" paper of 1814 and signed in pencil. Full margin. Only six impressions and plate destroyed. EXTREMELY FINE AND RARE.

Height,  $12\frac{7}{8}$ ; width,  $8\frac{1}{2}$  inches.

LEGROS, ALPHONSE

274. LE PÊCHEUR À LA LIGNE. Etching and Drypoint.

Beraldi, No. 191.

140 - ARTIST'S PROOF on fine etching paper, signed in pencil and marked "Etched in 1877." With full margin and of UNTOUCHED FRESHNESS.

Height,  $11\frac{7}{8}$ ; width, 9 inches.

LEGROS, ALPHONSE

275. LA SIESTE DANS LA CAMPAGNE. Drypoint and Etching.

Beraldi, No. 217.

130 - ARTIST'S PROOF on "Whatman" paper, signed in pencil. Large margin. FINE.

Height, 6; length,  $8\frac{7}{8}$  inches.

LEGROS, ALPHONSE

276. LE VOYAGEUR SURPRIS PAR L'ORAGE. Etching and Drypoint.

Beraldi, No. 226.

25 - PROOF on "Portfolio" paper. Large margin.

Height,  $5\frac{7}{8}$ ; length,  $10\frac{7}{8}$  inches.

LEGROS, ALPHONSE

277. BEGGAR WITH A CRUTCH, HIS HAT IN HIS HAND. Etching. 1881.

Beraldi, No. 236.

35 - REMARQUE PROOF on "Portfolio" paper, signed in pencil. Full margin.

Height,  $8\frac{7}{8}$ ; width,  $6\frac{7}{8}$  inches.



ALPHONSE LEGROS  
Le Canal  
[No. 272]

Second Session, Tuesday Evening, February 3rd

LEGROS, ALPHONSE

278. PORTRAIT OF SIR SEYMOUR HADEN, PRESIDENT OF THE ROYAL SOCIETY OF PAINTER-ETCHERS, LONDON. Mezzotint.

Beraldi, No. 238.

25- PROOF on plate paper. FINE.

Height,  $9\frac{7}{8}$ ; width, 7 inches.

LEGROS, ALPHONSE

279. COINS D'UN BOIS (THREE TREES). Etching.

65- ARTIST'S PROOF on "H. J. Head & Co." paper, signed in pencil. With full margin and as FRESH AS IF PRINTED YESTERDAY.

Height,  $11\frac{1}{2}$ ; width, 9 inches.

LEGROS, ALPHONSE

280. DANS LES MARAIS. Etching and Drypoint.

275- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Large margin.

Height,  $2\frac{1}{2}$ ; length,  $5\frac{1}{8}$  inches.

LEGROS, ALPHONSE

281. DEPARTURE FOR FISHING. Etching.

55- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin (small) and of irreproachable freshness. VERY DELICATE.

Height,  $5\frac{1}{8}$ ; length,  $8\frac{3}{4}$  inches.

LEGROS, ALPHONSE

282. EFFET D'ORAGE. Etching.

325- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin and in PRIME CONDITION. An admirable little masterpiece.

Height,  $3\frac{1}{8}$ ; length, 7 inches.

From the Jules Gerbeau Collection.

LEGROS, ALPHONSE

283. JOB. Etching and Drypoint.

15- PROOF on Japan paper, with full margin.

Height,  $10\frac{3}{8}$ ; width,  $8\frac{1}{2}$  inches.

Second Session, Tuesday Evening, February 3rd

LEGROS, ALPHONSE

284. LABOR. Etching.

15- PROOF on India paper, closely trimmed to the borderline. In the foreground near the middle of the border line, "Liénard, Imp."  
Height,  $9\frac{1}{2}$ ; length,  $13\frac{7}{8}$  inches.

LEGROS, ALPHONSE

285. LANDSCAPE WITH A MAN FISHING. Etching and Drypoint.

75- ARTIST'S PROOF on old Holland paper, signed in pencil. Full margin. Well preserved as if printed yesterday.  
Height, 6; length,  $9\frac{1}{4}$  inches.

LEGROS, ALPHONSE

286. L'ABREUVOIR. Etching and Drypoint.

65- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin and in IRREPROACHABLE CONDITION.  
Height, 4; length,  $5\frac{1}{8}$  inches.  
From the Jules Gerbeau Collection.

LEGROS, ALPHONSE

287. LE GUÉ. Etching and Drypoint.

50- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin.  
Height,  $4\frac{1}{4}$ ; length,  $5\frac{3}{4}$  inches.  
From the Jules Gerbeau Collection.

LEGROS, ALPHONSE

288. LE LONG DE LA RIVE. Etching and Drypoint.

75- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin (small) and in PRIME CONDITION.  
Height,  $6\frac{7}{8}$ ; length,  $8\frac{1}{2}$  inches.

LEGROS, ALPHONSE

289. LE MATIN SUR LA RIVIÈRE. Etching.

85- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin and well preserved as if printed yesterday. VERY DELICATE.  
Height,  $6\frac{7}{8}$ ; length, 7 inches.  
From the Jules Gerbeau Collection.

Second Session, Tuesday Evening, February 3rd

LEGROS, ALPHONSE

290. LA PASSERELLE. Etching.

70- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin and of UNTOUCHED FRESHNESS.

Height,  $4\frac{7}{8}$ ; length,  $7\frac{5}{8}$  inches.

From the Jules Gerbeau Collection.

LEGROS, ALPHONSE

291. PETITE FONTAINE. (Design for a fountain with a masque and a cupid). Etching.

325- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin (small) and in PRIME CONDITION.

Height,  $8\frac{3}{8}$ ; width, 6 inches.

From the Jules Gerbeau Collection.

LEGROS, ALPHONSE

292. POPLARS NEAR AMIENS. Etching and Drypoint.

170- ARTIST'S PROOF on light buff "O.W.P. & A.C.L." paper, signed in pencil. Full margin and in PRIME CONDITION.

Height, 7; length,  $9\frac{7}{8}$  inches.

LEGROS, ALPHONSE

293. PORTRAIT OF ALFRED, LORD TENNYSON. Lithograph.

325- ARTIST'S PROOF on India paper, signed in pencil.

Height,  $13\frac{1}{4}$ ; width, 9 inches.

LEGROS, ALPHONSE

294. PORTRAIT OF CARDINAL MANNING, ARCHBISHOP OF WESTMINSTER. Lithograph.

275- Artist's proof on India paper. Signed in pencil.

Height,  $13\frac{1}{4}$ ; width,  $9\frac{3}{8}$  inches.

LEGROS, ALPHONSE

295. PORTRAIT OF REVD. SYDNEY W. WHEATLEY. Etching.

15- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin and in FINE CONDITION.

Height,  $7\frac{7}{8}$ ; width,  $5\frac{1}{8}$  inches.



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LEGROS, ALPHONSE

296. REPOS AU BORD DE LA RIVIÈRE. Etching.

100- ARTIST'S PROOF on "O.W.P. & A.C.L." paper, signed in pencil. Full margin and in PERFECT CONDITION.

Height,  $5\frac{7}{8}$ ; length,  $9\frac{3}{4}$  inches.

From the Jules Gerbeau Collection.

LEGROS, ALPHONSE

297. THE FOREST. Etching.

275- PROOF on "O.W.P. & A.C.L." paper, with original size margin.

Height,  $5\frac{1}{8}$ ; length,  $12\frac{5}{8}$  inches.

LEGROS, ALPHONSE

298. THE THREE MONKS. Etching.

125- PROOF on "O.W.P. & A.C.L." paper, with good margin.

Height,  $8\frac{1}{8}$ ; length,  $10\frac{3}{4}$  inches.

LÉON AUGUSTIN L'HERMITTE

Born at Mont Saint Père; pupil of Gaucherel; died, 1889.

L'HERMITTE, LÉON AUGUSTIN

299. ST. MACLOU. 1888. Etching.

15- ARTIST'S PROOF on heavy, buff "Whatman" paper, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in PERFECT CONDITION.

Height,  $26\frac{3}{8}$ ; width,  $18\frac{3}{4}$  inches.

BERNHARD MANNFELD

MANNFELD, BERNHARD

300. MARIENBURG. 1884. Etching.

10- REMARQUE PROOF on heavy Japan paper, signed in pencil, and stamped "Remarque" as well as with the artist's monogram. With the original size margin and in EXCELLENT CONDITION. RARE.

Height,  $25\frac{1}{4}$ ; width,  $18\frac{3}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

CHARLES O. MURRAY

Born, 1842. Member of Printsellers' Association.

MURRAY, CHARLES O.

301. ELY CATHEDRAL. 1888. Etching.

10- ARTIST'S PROOF in sepia on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in FINE CONDITION. Height,  $18\frac{1}{2}$ ; length  $25\frac{3}{4}$  inches.

MURRAY, CHARLES O.

302. LITCHFIELD CATHEDRAL. 1887. Etching.

1750 ARTIST'S PROOF in sepia on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in FINE CONDITION. Height,  $29\frac{1}{8}$ ; width, 19 inches.

MURRAY, CHARLES O.

303. ST. LORENZ PLATZ. (SCENE IN FAUST). 1888. Etching.

1750 REMARQUE PROOF in bistre on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in FINE CONDITION. Height,  $19\frac{1}{2}$ ; length, 23 inches.

SAMUEL PALMER

Born January 27, 1805. In 1850 elected member of the Etching-Club.

PALMER, SAMUEL

304. THE SKYLARK. 1850. Etching on steel.

1750 Hardie, No. 2. SECOND STATE; the plate is cut down and lettered. Proof on India paper, with the artist's name and the number 17 in the lower margin. With large margin and in fine condition. *Plate destroyed.* Published as No. 17 in "Etchings for the Art-Union of London by the Etching Club," 1857. Height,  $4\frac{3}{4}$ ; width,  $3\frac{7}{8}$  inches.

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PALMER, SAMUEL

305. SUNSET; or THE HERDSMAN'S COTTAGE. 1850. Etching.

Hardie, No. 3.

10- SECOND STATE, FIRST PUBLISHED. The width of the plate has been reduced. Proof on "Portfolio" paper, with large margin and in FINE CONDITION.

Published in "The Portfolio," 1872, with the mistaken title "Sunrise," and in Hamerton's "Etching and Etchers," 3d edition, 1880.

Height,  $4\frac{7}{8}$ ; width,  $4\frac{1}{8}$  inches.

PALMER, SAMUEL

306. THE SLEEPING SHEPHERD—EARLY MORNING. Etching.

Hardie, No. 6.

20- THIRD STATE, THE PUBLISHED STATE. Proof on India paper, with the artist's name and the number 5 engraved on the lower margin. With large margin and in FINE CONDITION.

Published as No. 5 of "Etchings for the Art-Union of London by the Etching Club," 1857.

Height,  $4\frac{7}{8}$ ; width, 4 inches.

PALMER, SAMUEL

307. THE RISING MOON. KNOWN also as A BRITISH PASTORAL. Etching.

Hardie, No. 7.

45- SECOND STATE, THE PUBLISHED STATE. Proof on India paper, with the artist's name and the number 10 engraved in the lower margin. With large margin. A BRILLIANT IMPRESSION.

Published as No. 10 of "Etchings for the Art-Union of London by the Etching Club," 1857.

Height,  $5\frac{3}{4}$ ; length,  $8\frac{3}{4}$  inches.

PALMER, SAMUEL

308. THE HERDSMAN or TARDUS BUBULEUS. 1858. Etching.

Hardie, No. 8.

2750 THE FINISHED STATE, as published. Artist's proof on India paper, signed in pencil. With large margin. Evidently had been glued to the mat, soaked off and cleaned. FINE.

Published in "A Selection of Etchings by the Etching Club," 1865.

Height,  $7\frac{5}{8}$ ; length,  $10\frac{3}{8}$  inches.

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PALMER, SAMUEL

309. THE EARLY PLOUGHMAN. Known also as THE MORNING SPREAD  
UPON THE MOUNTAINS.

5750

Hardie, No. 9.

FINISHED STATE, first published. Proof on English etching paper, with good margin and in splendid condition. Marked by Mr. F. Keppel "EXCEPTIONALLY FINE PROOF."

This appeared in "Etching and Etchers" by P. G. Hamerton, 1st edition, 1868.

Height, 7; length,  $9\frac{7}{8}$  inches.

PALMER, SAMUEL

310. THE MORNING OF LIFE. Etching.

Hardie, No. 10.

2750

FINISHED STATE, FIRST PUBLISHED. Proof on India paper, with the artist's name, the title and the number 13 in the lower margin. With large margin and in FINE CONDITION.

Published as No. 13 in "Etchings for the Art-Union of London by the Etching Club," 1872.

Height,  $5\frac{3}{4}$ ; length,  $8\frac{1}{2}$  inches.

PALMER, SAMUEL

311. THE LONELY TOWER. Etching.

Hardie, No. 12.

2250

THE FINISHED STATE, AS PUBLISHED. Artist's proof on soft Japan paper with the number "16" and signed in pencil. With original size margin and in SPLENDID CONDITION.

Published as one of the plates in "Il Penseroso" by the Etching Club, 1880.

Height,  $7\frac{1}{2}$ ; length, 10 inches.

PALMER, SAMUEL

312. OPENING OF THE FOLD; or EARLY MORNING. Etching.

Hardie, No. 13.

2750

SECOND STATE; Remarque proof with "Published by the Fine Art Society, 148, New Bond St. London, W. 1880," signed in pencil and marked No. 4. With original size margin and in PRIME CONDITION.

Published as an illustration to "An English Version of the Eclogues of Virgil," by Samuel Palmer, 1883.

Height,  $6\frac{1}{2}$ ; length,  $9\frac{1}{8}$  inches.

Second Session, Tuesday Evening, February 3rd

PALMER, SAMUEL

313. SUNRISE. Etching.

1750 Not mentioned by Hardie.

FINISHED STATE. Proof before any inscriptions, on light buff "Whatman" paper, with large margin and in EXCELLENT CONDITION.

Height,  $5\frac{1}{4}$ ; length,  $7\frac{3}{8}$  inches.

JOSEPH PENNELL

Celebrated American Illustrator, etcher and lithographer. Born in Philadelphia 1860. As a pupil of the Philadelphia Academy of fine arts his unusual talent for etching was early recognized. He has won honorable mention and medals at Philadelphia, Chicago, Paris, and elsewhere.

PENNELL, JOSEPH

314. ROUEN. 1898. Lithograph.

20- ARTIST'S PROOF on ribbed paper, signed in pencil. With original size margin and in fine condition. A VERY BRILLIANT WORK.

Height, 21; width,  $15\frac{3}{4}$  inches.

JOSEPH B. PRATT

Contemporary English mezzotint engraver of the school of Samuel Cousins.

PRATT, JOSEPH B.

315. BABES IN THE WOOD. (Two puppies in a barrel). 1882. Engraving in Mixed Manner.

750 Engraved by J. B. Pratt after a painting by Frank Paton.

ARTIST'S PROOF on India paper, signed in pencil by both artists, and stamped by the Print-seller's association. With original size margin and in PERFECT CONDITION.

Height,  $21\frac{7}{8}$ ; width,  $17\frac{7}{8}$  inches.

PRATT, JOSEPH B.

316. DICK (A Fox Terrier). 1886. Engraving in Mixed Manner.

Engraved by J. B. Pratt after a painting by Frank Paton.

6- ARTIST'S PROOF on India paper, signed in pencil by both artists, and stamped by the Print-seller's association. With original size margin and in PERFECT CONDITION.

Height,  $23\frac{5}{8}$ ; length,  $23\frac{5}{8}$  inches.

**J. LUMSDEN PROPRT**

PROPERT, J. LUMSDEN

317. THE SHIPWRECK. 1871. Etching.

Etched after a painting by J. M. W. Turner.

3- ARTIST'S PROOF on heavy buff "Whatman" paper (1869), signed in pencil by the etcher. Shows much similarity to Haden's "Calais Pier," after the same painter. With original size margin and in PERFECT CONDITION. A very powerful plate.

Height,  $22\frac{3}{4}$ ; length,  $31\frac{1}{2}$  inches.

**AUFRAY DE ROC'BHIAN**

ROC'BHIAN, AUFRAY DE

318. RETOUR DE L'ETUDIANT. 1879. Etching.

ARTIST'S PROOF on soft Japan paper, signed in pencil. With original size margin.

2- Height,  $11\frac{1}{4}$ ; length,  $16\frac{1}{8}$  inches.

**EDWARD SLOCOMBE**

Born, 1850; member of Printsellers' Association.

SLOCOMBE, EDWARD

319. CANTERBURY CATHEDRAL. 1905. Etching.

ARTIST'S PROOF on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in FINE CONDITION.

10- Height,  $19\frac{3}{8}$ ; length,  $26\frac{1}{4}$  inches.

SLOCOMBE, EDWARD

320. A STREET IN YORK. 1888. Etching.

REMARQUE PROOF on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in FINE CONDITION.

10- Height, 21; width,  $12\frac{1}{8}$  inches.

SLOCOMBE, EDWARD

321. THE YORK SHAMBLES. 1869. Etching.

ARTIST'S PROOF in sepia on Japanese vellum, signed in pencil and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in FINE CONDITION.

15- Height, 22; width, 13 inches.

Second Session, Tuesday Evening, February 3rd

**FREDERICK SLOCOMBE**

Born, 1847; member of Printsellers' Association.

**SLOCOMBE, FREDERICK**

322. MILL ON THE YARE. 1886. Etching.

15- REMARQUE PROOF on Japanese vellum, signed in pencil. With the original size margin. A very picturesque plate.

Height,  $18\frac{3}{8}$ ; length,  $26\frac{7}{8}$  inches.

**SLOCOMBE, FREDERICK**

323. STRATFORD-ON-AVON. 1887. Etching.

10- REMARQUE PROOF on Japanese vellum, signed in pencil, and stamped by the Printsellers' Association as being from the first hundred. With original size margin and in PERFECT CONDITION.

Height,  $18\frac{1}{8}$ ; length,  $20\frac{1}{4}$  inches.

**JACQUES JOSEPH TISSOT**

French painter-etcher. Born at Nantes in 1836. Lived for many years in London.

**TISSOT, J. J.**

324. THE PARABLE OF THE PRODIGAL SON. Set of four and title. 1880. Drypointed etchings.

THE DEPARTURE

IN FOREIGN CLIMES

THE RETURN

THE FATTED CALF

3750 ALL ARTIST'S PROOFS on heavy buff "Whatman" paper, signed in pencil, and stamped with the etcher's monogram in red. With large margin and in FINE CONDITION.

All: Height,  $12\frac{1}{4}$ ; length,  $14\frac{3}{4}$  inches.

THE TITLE. Artist's proof on English etching paper, signed in pencil, and stamped with the etcher's monogram in red. With large margin and in FINE CONDITION.

Height, 14; length,  $17\frac{7}{8}$  inches.

Together, 5 pieces.

6

**HORACE VERNET**

Distinguished French painter; born, 1789; died, 1863.

**VERNET, HORACE**

325. ADVENTURES OF LOUIS XIVTH AND MADAME VALLIÈRE. Stipple engravings, original coloring.

A series of eight finely colored stipple engravings after the original designs by Horace Vernet, as follows,—

- 120-
- (1) Mlle de la Vallière présentée à Louis XIV à St Germain *Gravé en noir par Ruotte, et en couleur par le Vachez.*
  - (2) Aventure des Bosquets dans le Parc de Fontainebleau. *Gravé par Bourgeois de la Richardière.*
  - (3) La Duchesse de la Vallière allant au devant du Roi, à son retour de l'armée de Flandre. *Gravé par Ruotte. . et en couleur par Levachez.*
  - (4) Louis XIV et Mlle de la Vallière dans le Couvent des Carmélites à Chaillot. *Gravé par Gudin et Chaponnier.*
  - (5) Madame de la Vallière aux genoux de la Reine, lui demandant pardon. *Gravé par Legrand—et en couleur par Levachez.*
  - (6) La Duchesse de la Vallière contemplant un enfant de Louis XIV et de Madame de Montespan. *Gravé par le Grand, et en couleur par Levachez.*
  - (7) Louis XIV introduit furtivement chez Mlle. Lavallière, la surprend lisant une lettre. *Gravé par Atin. Legrand—et en couleur par Levachez.*
  - (8) La Reine donnant le voile à Mme. de la Vallière, dans la Chapelle du Couvent des Carmélites. *Gravé par Prot et en couleur par le Vachez.*

Together, 7 pieces. The first and the seventh have slight tears on margin, entering surface of plate, neatly repaired.

Height of each,  $10\frac{1}{4}$ ; length,  $15\frac{1}{2}$  inches.

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MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



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